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ART OF AFRICA OCEANIA & THE AMERICAS

NEW YORK 14 MAY 2018



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ART OF AFRICA, OCEANIA, & THE AMERICAS



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ART OF AFRICA, OCEANIA, & THE AMERICAS

AUCTION IN NEW YORK
14 MAY 2018
SALE N09856
10:00 AM

EXHIBITION

Friday 4 May
10 am-5 pm

Saturday 5 May
10 am-5 pm

Sunday 6 May
1 pm-5 pm

Monday 7 May
10 am-5 pm

Tuesday 8 May
10 am-5 pm

Wednesday 9 May
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NEW YORK



Alexander Grogan
Vice President,
Head of Department
Art of Africa, Oceania, & the Americas
+1 212 894 1312
alexander.grogan@sothebys.com



Stacy Goodman
Pre-Columbian Art
+1 212 894 1312
precolumbian@sothebys.com



Paul Lewis
Specialist
Art of Africa, Oceania, & the Americas
+1 212 894 1312
paul.lewis@sothebys.com

LONDON



Jean Fritts
Senior Director,
International Chairman
African and Oceanic Art
+44 (0) 20 7293 5116
jean.fritts@sothebys.com



Amy Bolton
Junior Writer & Researcher
African and Oceanic Art
+44 (0) 20 7293 5116
amy.bolton@sothebys.com

PARIS



Alexis Maggiar
Senior Director,
International Specialist
Head of African and Oceanic Art
+33 (0) 1 53 05 52 67
alexis.maggiar@sothebys.com



Marguerite de Sabran
International Advisor
African and Oceanic Art
+33 (0) 1 53 05 53 35
marguerite.desabran@sothebys.com



Pierre Mollfulleda
Cataloguer
African and Oceanic Art
+33 (0) 1 53 05 53 15
pierre.mollfulleda@sothebys.com



Charlotte Lidon
Administrator, Paris
African and Oceanic Art
+ 33 (0)1 5305 5339
charlotte.lidon@sothebys.com

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Lily Snyder
+1 212 894 1796

ASIA CLIENT LIAISON
Yin Zhao
+1 212 894 1685
yin.zhao@sothebys.com

SALE ADMINISTRATOR
Danny Zhang
danny.zhang@sothebys.com
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FAX +1 212 894 1371

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PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Neckrest, Fiji

Length: 23 ¼ in (59 cm)

PROVENANCE

Julius L. Brenchley (1816-1873), collected *in situ* during the voyage of HMS Curaçoa, 1865, in Fiji from July 26-29
Bonhams, London, June 23, 1992, lot 180
Lance and Roberta Entwistle, London, acquired at the above auction
American Private Collection, acquired from the above

$ 10,000-15,000

The present neckrest, kali, was collected in situ by the English traveler and naturalist Julius Brenchley during the course of his voyage through the Pacific in 1865. Brenchley was an inveterate collector, and whilst in Fiji he "visited several vendors of curiosities who all set an exorbitant price on their articles"; amongst them was "an old sailor of the name of Russell [... a] cunning, bronze-faced old tar" who showed Brenchley two figures which appear to have been exceptionally rare *matakau* images (Brenchley, *Jottings During the Cruise of H. M. S. Curaçoa Among the South Sea Islands*, 1873, p. 146). Whilst Brenchley does not mention the acquisition of this neckrest, it is of a particularly rare form seldom found in collections. A similar example in the collection of the Fiji Museum, Suva (inv. no. FM 563/30) is illustrated in Clunie, *Yalo i Viti*, Suva, 1986, p. 42, cat. no. 65; it once belonged to chief Kininavuai Nacagilevu, one of the signatories of the 1874 deed of cession. Fifteen small, regularly spaced, dot motifs appear on one side of the present neckrest. We may relate them to the small glass trade beads which were set into certain prestigious neckrests and clubs; see Meyer, *Oceanic Headrests/Appuie-nuque océaniens*, Paris, 2004, pp. 67, 70, and 72 for three neckrests of different styles but with similar dot motifs.



102

PROPERTY FROM AN IRISH PRIVATE COLLECTION

Priest or Chief's Club, Fiji

Length: 42 ⅝ in (108.3 cm)

PROVENANCE

Irish Private Collection

This club is of the type known as *siriti*, which, like the closely related *gugu*, incorporates a stylized design of a fish, from which the name of the club derives. The *siriti* is generally larger and has a straighter head than the *gugu*. Both forms contrast a finely decorated head with a shaft which is almost invariably plain; here the bottom of the club is carved with a grip in the characteristic *tavatava* style. Steven Hooper notes that "such clubs are considered to come from the interior of Viti Levu and to have been a special club for use in dances rather than combat. They invariably have a polished dark patina." (Hooper, *Fiji: Art and Life in the Pacific*, Norwich, 2016, p. 256). The deep, dark patina of this old club suggests that it was long exposed to the oily smoke of a Fijian *bure kalou*, or spirit house.

$ 7,000-10,000



103

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Yaqona Bowl, Fiji

Diameter: 15 ¼ in (38.7 cm)

PROVENANCE

English Private Collection
Sotheby's, London, June 24, 1992, lot 59, consigned by the above
Lance and Roberta Entwistle, London, acquired at the above auction
American Private Collection, acquired from the above

$ 6,000-9,000



104

PROPERTY FROM A PRIVATE COLLECTION

Maori Long Club, New Zealand

Length: 77 ⅛ in (196 cm)

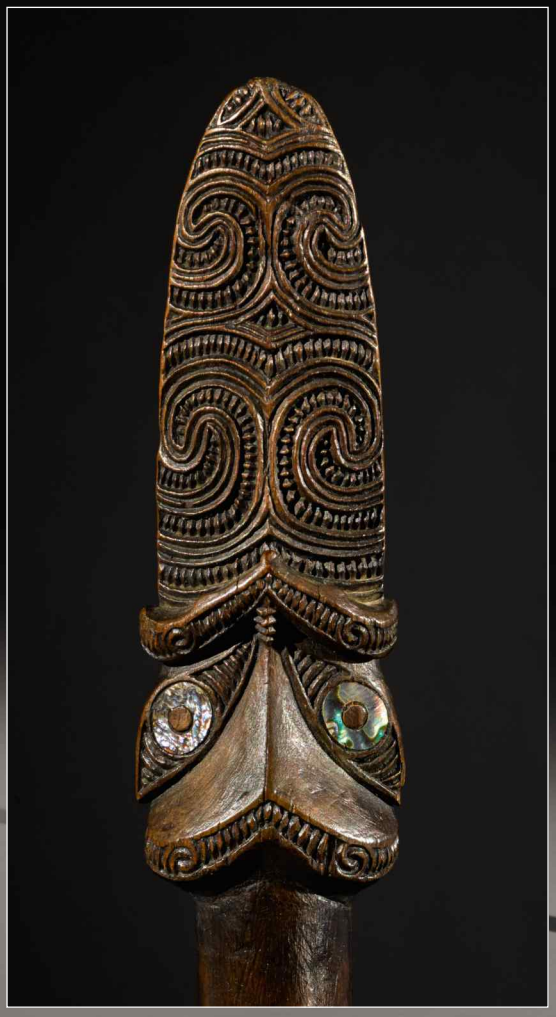
PROVENANCE

Volks Museum, Pretoria, deaccessioned in 1987
Private Collection, acquired from the above

The *taiaha* was the most widely favored of the three types of two-handed long clubs used by Maori. The pointed end is in the form of a carved tongue sticking out from an open mouth. This gesture was "a ritualized challenge given by Maori warriors, and thus the form of the weapon is connected to one of its aggressive functions" (Hooper, *Pacific Encounters: Art and Divinity in Polynesia, 1760-1860*, London, 2006, p. 141).

This *taiaha* has a ripple-like surface which accentuates the beautiful grain, or *kakano*, of the wood. Augustus Hamilton wrote that "in an old specimen, the surface of the weapon [...] has a peculiar ripple-like feel, caused by the scraping or smoothing of the surface with the edge of a shell or some similar cutting edge." (Hamilton, *The Art Workmanship of the Maori Race in New Zealand*, Wellington, 1896, p. 177).

$ 6,000-9,000





PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Maori Nephrite Pendant, New Zealand

Height: 4 ½ in (11 cm)

PROVENANCE

James Hooper, Arundel, acquired in Norfolk in 1946
Christie's, London, *Hawaiian and Maori Art from the James Hooper Collection*, June 21, 1977, lot 56
Private Collection, acquired at the above auction
Bonhams, London, December 9, 1992, lot 171
Lance and Roberta Entwistle, London, acquired at the above auction
American Private Collection, acquired from the above

PUBLISHED

Steven Phelps, *Art and Artefacts of the Pacific, Africa and the Americas: the James Hooper Collection*, London, 1976, p. 49, pl. 17, cat. no. 138

$ 30,000-50,000



106

PROPERTY FROM THE JACQUELINE FOWLER COLLECTION

Maori Short Weapon, New Zealand

Length: 16 ⅞ in (43 cm)

PROVENANCE

Reportedly James Hooper, Arundel
John J. Klejman, New York
Frieda and Milton Rosenthal, Harrison, acquired from the above on January 3, 1975
Sotheby's, New York, *the Collection of Frieda and Milton Rosenthal: African and Oceanic Art*, November 14, 2008, lot 110
Jacqueline Fowler, Connecticut, acquired at the above auction

Although generally described as a club, this form of short weapon, *wahaika*, was not used as a bludgeon but with a thrusting and cleaving movement that was highly effective in the close quarter fighting favored by Maori. The butt of the club, *reke*, is carved with a head, whilst a finely carved figure appears above the handle - a characteristic features of *wahaika*. Like other weapons, *wahaika* also appeared "in ceremony and speech making [...] used by *rangatira* [hereditary chiefs] to accentuate the delivery of particular points." (Evans, *Maori Weapons in Pre-European New Zealand*, Auckland, 2002, p. 38).

$ 10,000-15,000



107

PROPERTY FROM THE COLLECTION OF GEORGE AND ROSEMARY LOIS, NEW YORK

Maori Janiform Figure, New Zealand

Height: 4 ¾ in (12.1 cm)

PROVENANCE

Gaston de Havenon, New York
George and Rosemary Lois, New York, acquired from the above in 1972

$ 15,000-25,000



PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Maori Pendant, New Zealand

Height: 5 ¼ in (13.3 cm)

PROVENANCE

Armand Arman, New York and Vence
Lance and Roberta Entwistle, London, acquired from the above
American Private Collection, acquired from the above

$ 50,000-70,000

Greenstone, or *pounamu*, was greatly prized by Maori, who considered it to have mystical qualities. All objects made of *pounamu* were valued, but *hei tiki* pendants were particularly treasured heirlooms. They often had their own names, and were passed down within families from generation to generation, gaining in ancestral *mana*. Interpretations of the significance of the form of these highly recognizable but enigmatic objects are varied and inconclusive.

Pounamu is harder than iron and working with a cord drill and sandstone saws and files a *tohunga whakairo*, or master-carver, could take several months to complete a single *hei tiki*. The *tohunga whakairo* did not set out to create a work of art; he was simply the means by which the gods expressed themselves in material form. The act of creation itself was *tapu*, or sacred, and subject to certain prohibitions.



109

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

Maori Figure, Probably from a Palisade Post, North Island, New Zealand

Inscribed KU KO KAHUKANUI
Height: 29 ⅞ in (76 cm)

PROVENANCE

Frederick Wolff-Knize (1890-1949), Vienna and New York (inv. no. K10)
Kende Galleries, New York, *The Important Collection of Primitive Art of the Late Frederick Knize*, November 11, 1950, lot 180
Pierre Matisse, New York, acquired at the above auction
Thence by descent
Private Collection, New York, acquired from the above

EXHIBITED

Naturhistorische Museum, Vienna, on exhibition from circa April, 1938 - circa November, 1945

$ 200,000-300,000


KO
KO KEHOKAMOI

A Monumental Maori Sculpture from the Collections of Frederick Wolff-Knize and Pierre Matisse

This enormously commanding Maori sculpture was probably once part of the main palisade post (*pou whakarae*) of a Maori *pā*, or defensive settlement or hill fort. These settlements are primarily found in the North Island of New Zealand, and the carving style of this sculpture is consistent with such an attribution. Here the colossal head thrusts forward, its expression intense, the tongue stuck out in a gesture of ritualized challenge. The immense torso is carved with European letters; the exact translation of this inscription is unclear to us, but it may identify the name of an important ancestor, or the place or Chief upon whose territory the sculpture once stood. See Mead, ed., *Te Maori: Maori Art from New Zealand Collections*, New York, 1984, p. 216, cat. no. 127 for a post figure, *pou tokomanawa*, with the name of an ancestor carved across its chest in a similar manner. Representations of such great ancestral guardians appear on a number of Maori architectural sculptures; see for instance a doorway, *kuwaha*, made for the house of an *ariki*, or paramount chief, illustrated in Mead, *ibid*., p. 200, cat. no. 84. The green paint on this sculpture is uncommon but by no means unheard of. Paint has powerful associations for Maori; sculptures were most commonly painted with *kokowai*, red ochre, a substance believed to have been created from the blood shed during the separation of *papatūānuku*, earth, and *ranginui*, heaven. Such paint had protective properties that were both physical and spiritual. There was no prohibition on the use of other colors however, and when trade paint became available in the mid-19th century green was amongst the most prized, perhaps because of the color's association with valuable nephrite, *pounamu* (see lots 7 and 8). The sculpture itself is older than its paint, which may have been applied in part to protect this venerable sculpture against the effects of the elements.

The recorded European history of this sculpture begins with the Viennese collector Friedrich Wolff (1890-1949), known from 1935 as Frederick Wolff-Knize. Wolff-Knize is best known as a collector of Expressionist art (in particular the paintings of his friend Oskar Kokoschka) and as a patron of Adolf Loos, whose design for the Knize tailoring house in Vienna is a masterpiece of Modernist design. Wolff-Knize was Jewish and a month after the *Anschluss* in 1938 he left Austria for Paris with his wife and son. A corresponding member of the musée de l'Homme there, Wolff-Knize had during the 1920s and 30s assembled an important collection of art from Africa, Oceania, and the Americas, which he was compelled to leave behind in Vienna. The entire collection (with the exception of the masks) was seized and exhibited the Naturhistorische Museum in Vienna for the duration of the War. At the end of the war Wolff-Knize was reunited with the collection, which he brought to New York, where he had settled in 1940. He died just a few years later, in 1949, and the following year his "Important Collection of Primitive Art" was sold at auction in New York by Kende Galleries. The preface to the catalogue notes that all documents concerning the "history and provenience have been lost. The objects were acquired from well-known art dealers; including Charles Ratton, Paris, and the Flechtheim Galleries, Berlin; also at auction sales liquidating important art collections." (Kende Galleries, ed., *The Important Collection of Primitive Art of the Late Frederick Knize*, 1950, p. 8). An old paper label inscribed "46" and a corresponding "46" in white ink on the reverse of the sculpture provide a tantalizing and ultimately elusive hint of its earlier provenance.

The sculpture was acquired at the Wolff-Knize sale by Pierre Matisse, the art dealer who achieved as legendary a reputation in his field as his father Henri did in his. Pierre Matisse is well-known for his appreciation of African and Oceanic art, which he exhibited in his gallery alongside masterpieces of Modern art. In 1934 Matisse held the first American exhibition devoted solely to Oceanic art, which he arranged in collaboration with the great Charles Ratton and Pierre Loeb of Paris. Matisse kept this monumental Maori sculpture in his private collection, and its imposing form is visible in archival photographs of his New York apartment.


KO KAHUKA

110

OCEANIC ART FROM THE ESTATE OF LYNDA CUNNINGHAM

Frieze for Malagan Ceremony, New Ireland

Length: 78 5/8 in (199.7 cm)

PROVENANCE

Lynda Cunningham, New York, acquired in the 1970s

$ 12,000-18,000

Highly anticipated and meticulously prepared for long periods of time, often over the course of years, *malagan* ceremonies are intricate and extensive affairs that are held in the name of one or more deceased members of a community. These occasions signal the culmination of the mourning period for the departed alongside a tightly choreographed and stylized sequence of music, song, gestures, and dancing. Peltier describes how "This ultimate exhibition is designed, according to a common expression in New Ireland, to 'finish the dead man,' to efface him from the world of the living by sending his soul into the spirit world. But it is not merely a farewell. It is a matter of controlling the 'soul' or rather the 'vital force' of the dead man in order to pass it on to the next generation." (Gunn & Peltier, eds., *New Ireland: Art of the South Pacific*, 2006, p. 78)

As important as human actions are to these ceremonies, however, those inanimate images of *malagan* objects, such as the present architectural element, composed of birds, fish, and abstract geometry, are crucial to the successful realization of these events. Colorful and elaborate in nature, these figures may depict animals and other creatures with the anthropomorphic being. On the ritual role of these figures, Peltier continues, "The "images" play a decisive role in this redistribution process. They act as mediators between the worlds. Erected under leafy shelters which may attain a great height, they draw all eyes and dominate the surrounding area. They watch over the ceremony" (*Ibid.*).





111

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Ancestor Figure, New Ireland

the back inscribed in white ink 'RME 434'*, partially illegible (Rietberg Museum inventory number)*; *back of proper right leg inscribed in pencil* '161' *(Flechtheim exhibition number)*

forepart of feet restored
Height: 50 in (127 cm)

PROVENANCE

Presumably collected *in situ* in Lamasong
J.F.G. Umlauff, Hamburg
Eduard von der Heydt, Monte Verità, Ascona, acquired from the above on February 22, 1926
Rietberg Museum, Zurich (inv. no. RME 434), donated by the above
Everett Rassiga, New York, acquired from the above by exchange
Sotheby Parke-Bernet, New York, October 4, 1969, lot 113, consigned by the above
Henri Kamer, New York, acquired at the above auction
Private Collection, acquired from the above
Kevin Conru, Brussels
American Private Collection, acquired from the above

PUBLISHED

Carl Einstein, "Südsee-Plastiken", *Veröffentlichungen des Kunstarchivs No. 5*, Berlin, 1926, p. 17, cat. no. 161 (listed)
Philip Collins Gifford, Jr., "The Iconology of the Uli Figure of Central New Ireland", unpublished PhD thesis, Columbia University, 1974, n.p., no. 64

EXHIBITED

Galerie Flechtheim, Berlin, *Südsee Plastik*, May, 1926, and travelling: Zürcher Kunsthaus, Zurich, June, 1926; Galerie Flechtheim, Dusseldorf, August 1926

$ 120,000-180,000





Fig. 1 Poster for *Südsee Plastik* at the Galerie Flechtheim, Berlin, 1926

Südsee Plastik at the Galerie Flechtheim, 1926

This expressive ancestor figure, or *uli*, from central New Ireland has recently been reunited with an important and historic aspect of its provenance: its appearance in the 1926 exhibition *Südsee Plastik* (*South Seas Sculpture*, see fig. 1) at the Galerie Flechtheim, the eponymous gallery in Berlin of Alfred Flechtheim, one of the great champions of the art of the French and German avant-garde in the early part of the twentieth century. Flechtheim was a close friend of Daniel-Henry Kahnweiler, who was the dealer of Braque, Picasso, Gris, and Léger in Paris, and their relationship gave Flechtheim privileged access to the works of these major artists, which he exhibited in his galleries in Berlin, Düsseldorf, Frankfurt, and Cologne. An enthusiast of the art of the Pacific, in particular that of New Ireland, Flechtheim had exhibited African and Oceanic works alongside modern art in his galleries for several years before *Südsee Plastik*, which was the first exhibition he dedicated solely to non-European art.

For this historic exhibition Flechtheim commissioned a catalogue with text by Carl Einstein, art historian, critic, theorist, and the author of the seminal 1915 work *Negerplastik*. Einstein had first met Flechtheim in the company of Kahnweiler at the famous Le Dôme Café in Montparnasse (Lloyd in Wiese and Flack-Knoch, eds., *Alfred Flechtheim. Sammler. Kunsthändler. Verleger.*, Düsseldorf, 1987, p. 33) and was a regular contributor to *Der Querschnitt* and, later, *Omnibus*, both publications closely tied to Flechtheim. In his introduction Einstein states that the objects are from the "Flechtheim Collection" (Einstein, *Südsee Plastiken*, Berlin, 1926, p. 3), but the sculptures were in fact owned by Flechtheim's friend, Eduard von der Heydt, the collector and banker, who had acquired the entire collection earlier in the same year from the famous firm of J.F.G. Umlauff in Hamburg (see Tisa Francini in Bambi and Drecoll, eds., *Alfred Flechtheim. Raubkunst und Restitution*, Berlin, 2015, p. 236). Von der Heydt , "Following the idea of an "ars una", or universal art", (Schweizer in Sotheby's, ed., *Uli*, New York, 2016, p. 36) began in the 1920s to expand his collection from Modern Art, adding African, Chinese, Indian, Native American, and Oceanic sculptures. "His guiding principle in this effort of unifying works of different cultures and eras was that art is created free of national and regional limitations [... collecting] therefore should be transnational and universal [...]" (*ibid.*). Von der Heydt and Flechtheim were old acquaintances, and their shared interest in the art of Oceania – in particular objects from German colonial possessions in New Guinea – was doubtless the spur for *Südsee Plastik*.

The exhibition included 184 sculptures drawn from the more than 1,000 objects von der Heydt acquired from Umlauff, with 48 works from New Mecklenburg (New Ireland), and the remainder from German New Guinea. Amongst the objects from New Ireland the catalogue lists nine *uli* sculptures, of which the present lot is number 161, described as being from "the Lamasong area" (Einstein, *ibid.*, p. 17). The works from the exhibition, including the present lot, were subsequently donated by von der Heydt to the city of Zurich, where they formed the basis of the Oceanic art collection at the Museum Rietberg, Zurich, where von der Heydt's greatest *uli* statue (inv. no. RME 431) remains the most important sculpture from the Pacific in the museum's collection.





112

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Ancestor Figure, Southern New Ireland

Height: 14 ½ in (37 cm)

PROVENANCE

Robert Lang, Rye (inv. no. 19878)
Kevin Conru, Brussels
Anthony Meyer, Paris
American Private Collection, acquired from the above in 2001

PUBLISHED

Kevin Conru, *The Colour of Melanesia*, London & Brussels, 1999, p. 60, fig. 32

This ancestor figure is of the type known as *kulap*, distinctive to southern New Ireland. It is thought they were made by specialist carvers who lived near the chalk limestone quarries of the Rossel Mountains. *Kulap* were made to represent the recently deceased. When someone died a male relative would travel to the mountains to acquire a *kulap*, which could be male or female, depending on the sex of the deceased. Upon his return to the village the figure was placed in a shrine in a ceremonial building alongside other *kulap*; the form of the shrine is illustrated in Finsch, *Ethnologische Erfahrungen und Belegstücke aus der Südsee*, Vienna, 1893, p. 144.

The *kulap* served as a temporary dwelling for the spirits of the deceased with might otherwise wander causing harm to the living. Only men were permitted to view the *kulap*, which after a period of time were destroyed; almost all old *kulap* such as the present example were collected during the colonial period between 1870-1890.

$ 10,000-15,000

OCEANIC ART FROM THE ESTATE OF LYNDA CUNNINGHAM

War Shield, Telefolmin, Mountain Ok, upper Sepik River, Sandaun Province, Papua New Guinea

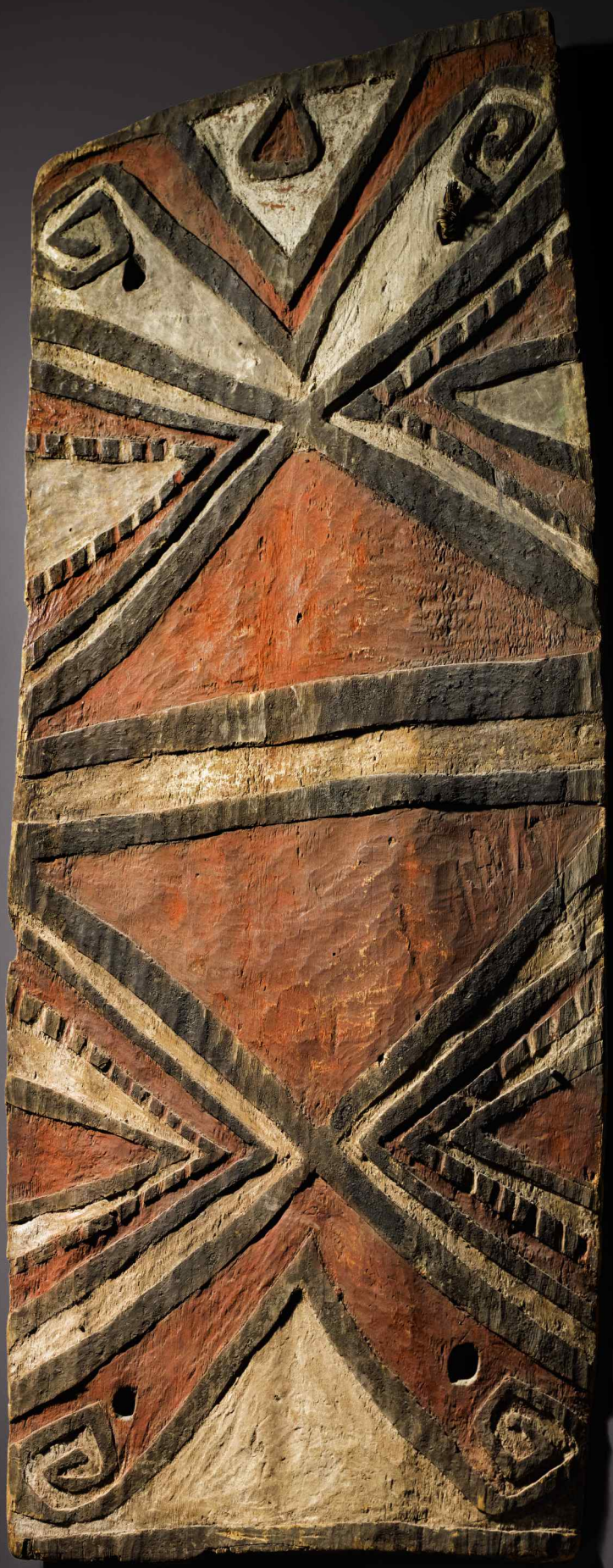
Height: 64 ½ in (163.8 cm)

PROVENANCE

Lynda Cunningham, New York, acquired *in situ* in the late 1960s or early 1970s

This boldly carved and highly graphic shield is a classic example of the old war shields, *atkom*, produced by the Mountain Ok people of the Highlands of western Papua New Guinea. According to Barry Craig, "Mountain Ok shields were carried into battle by unarmed shieldbearers sheltering a line of bowmen behind them." (Craig in Hays, and Hellmich, eds., *New Guinea Highlands: Art from the Jolika Collection*, San Francisco, 2017, p. 527). Discussing shields from the Jolika Collection, Chris Boylan notes that "the Mountain Ok readily identify elements of the design - such as 'eyes', 'heart', 'arms', 'wings', 'hornbill beak', and so on - but never give an explanation of the overall design. It is probable that these names are merely names and do no necessarily indicate that the design elements carry meanings. [...] it is clear, however, that the shields as objects are thought of in anthropomorphic terms. They are given personal names and are believed to acquire courage against enemy arrows. Other qualities suggest that they are vehicles of ancestral power." (Boylan in Friede, Hays, and Hellmich, eds., *ibid*., pp. 148 and 153).

$ 10,000-15,000



OCEANIC ART FROM THE ESTATE OF LYNDA CUNNINGHAM

War Shield, Bahinemo, Middle April River, Upper Sepik River, East Sepik Province, Papua New Guinea

Height: 73 ¼ in (186.1 cm)

PROVENANCE

Lynda Cunningham, New York, acquired *in situ* in the late 1960s or early 1970s

PUBLISHED

Lynda Ridgway, *Ancestors and Dream Time People: Art of New Guinea, the New Hebrides, and Australia*, New York, 1972, pl. 17

EXHIBITED

The Graduate School and University Center, the City University of New York, *Ancestors and Dream Time People: Art of New Guinea, the New Hebrides, and Australia*, February 14 - March 3, 1972

$ 15,000-25,000

There are similarities in form between shields from a number of different peoples living in the Upper Sepik region, including the Saniyo, who live along much of the Wogamush River, part of the middle Leonard Schultze River, and the west bank of the middle April River, and the Bahinemo, who live on the east bank of the middle April River and in the Hunstein Range. As Craig notes, "the practice of attributing to shields to rivers rather than to particular settlements or peoples on those rivers has been confusing. This has come about because explorers, government officers and traders travelled along the rivers that were the tribal boundaries in pre-contact times and the people moved their villages from inland locations to the rivers banks" (Beran and Craig, eds., *Shields of Melanesia*, Adelaide, 2005, p. 81). Following this practice, shields of similar form to the present lot have tended to be identified simply as "April River".

We may attempt a more precise identification in this case, noting the close correspondence of this shield with Craig's description of the characteristics of Bahinemo war shields, known as *tiah*. As with the present shield, these shields are of generally oval shape with horizontal handles attached to two or four vertical ridges carved at the rear of the shield. Craig notes that the design "is usually framed with dentates, a continuous zigzag or a series of small chevrons [...and] the central part of the design [is] a vertical repetition of faces with a column of spirals on each side [...]" (*ibid*., p. 82). In the present shield these features are notable for their bold and deeply carved graphic quality and the expressive quality of the faces, the design executed in perfect harmony with the beautiful undulating form of the shield itself.





115

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

Yimam Hook Figure, Karawari River, Papua New Guinea

Height: 92½ inches (235 cm)

PROVENANCE

Roberta Nochimson, New York, presumably acquired *in situ*
Private Collection, acquired from the above in the early 1970s
Private Collection, Florida, by descent from the above

Several archaic cultures of the Middle and Upper Sepik River Region of New Guinea share a common tradition of carving sacred figures which incorporate a series of opposed hooks, including the *garra* figures of the Bahinemo peoples, *aripa* figures of the Inyai-Ewa peoples and the *yipwon* figures of the Yimam peoples. Regarding those found along the Korewari River, Kjellgren notes: "Admired by Western artists for their radical conception of the human form, the distinctive one-legged hook figures (*yipwon*) of the Korewori River region caused a sensation when the first examples reached the West in the 1950s. Created by the Yimam people, the figures occur in two distinct sizes. Large-scale images, [like the present figure ...] were owned by clans or subclans and kept in the men's ceremonial house, where they stood leaning against the back wall, the most sacred area of the house's inner sanctum. [...] Depicting primordial ancestral spirits, the figures served as vessels into which the spirits were summoned before a hunt or raid. Each *yipwon* bore an individual name and often had a close relationship with one of the senior men from the associated clan." (Kjellgren, *Oceania: Art of the Pacific Islands in The Metropolitan Museum of Art*, New York, 2007, p. 58).

During the late 1930s, the British sculptor Henry Moore became preoccupied with pointed forms, as evidenced in his preparatory drawings of the period. Wilkinson notes that given Moore's well-documented interest in the formal qualities of Oceanic sculpture, for his famous bronze *Three Points* of 1939-1940, a "plausible source may be found in tribal art. I am referring to the 'hook' figures, or Yipwons, from the Karawari region of New Guinea [... They] could almost be mistaken for Moore's *Three Points*." (Wilkinson in Rubin, ed., *"Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern*, New York, 1984, p. 607). Moore himself wrote in 1941 about "New Guinea carvings, with drawn out spider-like extensions and bird-beak elongations [...]" (quoted in Rubin, *ibid*., p. 604). The Chilean surrealist Roberto Matta Echaurren owned several Papuan "hook sculptures", including the famous large-scale standing *yipwon* figure today in the Fine Arts Museums of San Francisco, M.H. de Young Museum (inv. no. 2000.172.1).

$ 100,000-150,000



PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Inyai-Ewa Spirit Figure, Karawari River, Middle Sepik, Papua New Guinea

Height: 41 ¾ in (106 cm)

PROVENANCE

Galerie Lemaire, Amsterdam
Christie's, New York, November 16, 1995, lot 11
Lewis Wara Gallery, Seattle
American Private Collection, acquired from the above in 2002

$ 30,000-50,000

Inyai-Ewa carvings from the rainforest of the Upper Karawari River region in northern Papua New Guinea took the Western art world by surprise following their discovery in remote caves along the banks of the Karawari River in the 1960s. Kept protected from moisture in rock shelters, these carvings were spared from rot and are of considerable antiquity. Large-scale male and female figures, although distinctly different in design, are both known as *aripa* and form the most significant body of Inyai-Ewa art.

Regarding the male figures Kjellgren notes: "In the past each man owned an *aripa*, which was kept, together with those of other hunters, in the men's ceremonial house (*koa*). Representing potent spirits whose souls (*tite*) resided within the images, the *aripa* served as 'hunting helpers' [...] At death [...] the image, accompanied by the bones and personal effects of the deceased, was taken to a rock shelter where it was placed alongside the *aripa* of other departed hunters and other sacred carvings. Serving as temporary campsites and places of remembrance, these rock-shelters were open to the entire community and the once-secret *aripa* images were visible to all." (Kjellgren, *Oceania: Art of the Pacific Islands in The Metropolitan Museum of Art*, New York, 2007, p. 57).



117

PROPERTY FROM A PRIVATE COLLECTION, BRUSSELS

Spirit Figure from a Sacred Flute, Biwat, Yuat River, East Sepik Province, Papua New Guinea

Height: 30 ½ in (77.5 cm)

PROVENANCE

Eddy Hof, the Hague
Irene Lim-Reid, Singapore, before 1992
François Coppens, Sint Niklaas, acquired from the above
Private Collection, Brussels, acquired from the above

PUBLISHED

Lionel Morley, *The Essence of Tribal Arts: African, East Malaysian, Indonesian, and Oceanic*, Singapore, 1992, cover

$ 100,000-150,000



Among the most iconic genres of Melanesian art, *wusear* are male spirit figures that were placed on top of the sacred flutes of the Biwat people on the shores of the middle Yuat River, a side-arm of the Lower Sepik River in the East Sepik Province of Papua New Guinea. Meyer considers the Biwat's depiction of the human figure to be "the most powerful and most aggressive of all the art styles of New Guinea" (Meyer, *Oceanic Art*, Bonn, 1995, p. 211), and the present *wusear* is a powerful illustration of this ferocious aspect of Biwat sculpture. *Wusear* are often called "flute stoppers", but this is somewhat misleading, insofar as that it reduces these effigies to a largely decorative function. In fact, *wusear* were effigies who "spoke" through the flute, and it is more appropriate to interpret the flute as part of the *wusear* than vice-versa.

Dirk Smidt notes that "the Biwat (who became widely known through Margaret Mead as the Mundugumor, the name given to them by neighbouring groups) have developed strong sculptural shapes, like the gable finials with sculptured human figures in knee-elbow posture, masks, and [anthropomorphic, like the offered lot] flute stoppers. These last-named are thought by the Biwat themselves to be their most important, and sacred objects. They were the crowns of the long bamboo flutes (*aiyang*), and their voices were heard when the flutes were blown, after the stoppers were removed. Their social, ceremonial, and religious significance was tremendous. They were considered to be 'the children of the mother crocodile spirit' (*asin*), a powerful being, that performed creative deeds in primeval times, and let the initiates be reborn by symbolically swallowing and throwing out the candidates. Via scarification tattooing, in the past performed with animal teeth [...], the initiates were 'bitten' by the crocodile, by which procedure the strength of the crocodile was transmitted to the initiates. [...]" (Smidt in Kooten and Heuvel, eds., *Sculptuur uit Afrika en Oceanië*, Otterlo, 1990, pp. 245-246).

According to Terri Sowell, a distinctive feature of the Biwat's initiation rites was that in contrast with other Sepik groups "both girls and boys were initiated and gained the right of access to sacred objects and beliefs" (Sowell cited in Friede et al., N*ew Guinea Art: Masterpieces of the Jolika Collection of Marcia and John Friede*, San Francisco, 2006, Vol. 2, p. 104). Smidt notes that the girls' "involvement was understandable. The symbolic value of [a *aiyang*] flute was nearly as high as the value of a woman. A man who wanted to marry but had no sister to compensate the group who gave the bride, could only satisfy the family of the bride, after he had resorted to kidnapping his beloved, by offering a sacred flute, indeed symbolic of the strength and riches of his own group." (Smidt in Kooten and Heuvel, eds., *ibid*.).

Eddy A. Hof (1914 - 2001) acquired items for his significant collection of Oceanic art from the beginning of the 1950s onwards, primarily from Dutch missionaries who had stayed in New Guinea. See Sotheby's, Paris, June 11, 2008, lot 58, for another flute stopper from his collection.



OCEANIC ART FROM THE ESTATE OF LYNDA CUNNINGHAM

Gable Figure, Malakula Island, Malampa Province, Vanuatu

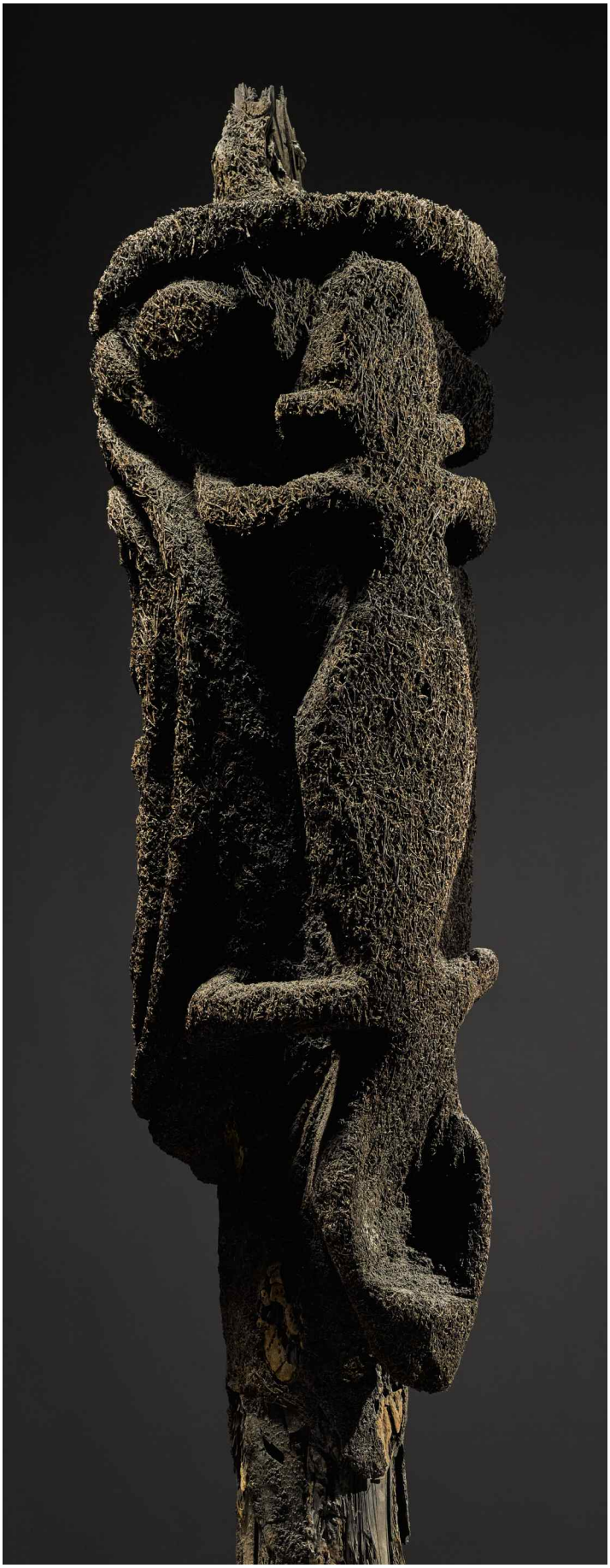
Height: 59 in (149.9 cm)

PROVENANCE

Lynda Cunningham, New York, acquired in the 1970s

"As in much of Melanesia, the center of male social and religious life among the Big Nambas people of northwestern Malakula is, or was, the *amèl*, or men's house. In former times, each village had one or more *amèl*, which served as meeting places and for the storage of ancestral skulls, magic stones, and other sacred objects. The façade of the the *amèl* was triangular, consisting of a single gable supported by a central ridgepole [...] The peak of the gable was surmounted by the *p'naret*, an imposing gable ornament carved from fern wood and attached to the end of the ridgepole. Depicting the founding ancestor of the *amèl*, the *p'naret* was positioned horizontally, allowing the ancestor to gaze down at the entrance. As each man entered or left, he was scrutinized by the watching ancestor, who could inflict supernatural punishment on individuals who were unauthorized to enter or who had committed breaches of customary law. Each *p'naret* portrays a specific founding ancestor. The imagery however [...] appears almost abstract. The back of the head, invisible from the ground, was typically adorned with a stylized animal, reportedly representing a dog or lizard." (Kjellgren, *Oceania: Art of the Pacific Islands in the Metropolitan Museum of Art*, New York, 2007, p. 184).

$ 7,000-10,000







119

PROPERTY FROM A PRIVATE COLLECTION, LONDON

Shield, Maluku Islands, Indonesia

Length: 35 ½ in (90.2 cm)

PROVENANCE

Swedish Private Collection
Clive Loveless, London, acquired from the above
Private Collection, London, acquired by the present owner from the above

Modeled in the shape of an elongated hourglass and geometrically inlaid with dozens of luminous abalone shells, this *salawaku* shield from the island of Ceram was used in a dance ceremony performed by men in preparation for battle. Located in the center of the Moluccas archipelago, Ceram is a mountainous island whose residents are of mixed Malay and Papuan descent. Starting in the seventeenth century, Ceram was visited by Dutch, Chinese, and other traders, who brought Christian and Islamic influences upon local culture. For a closely related example previously in the collections of Morris J. Pinto and Alain Schoffel, see Chaffin and Chaffin, ed., *Arts Primitifs de L'Asie du Sud-est*, Paris, 1982, pl. 93, p. 104.

$ 5,000-7,000

120

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

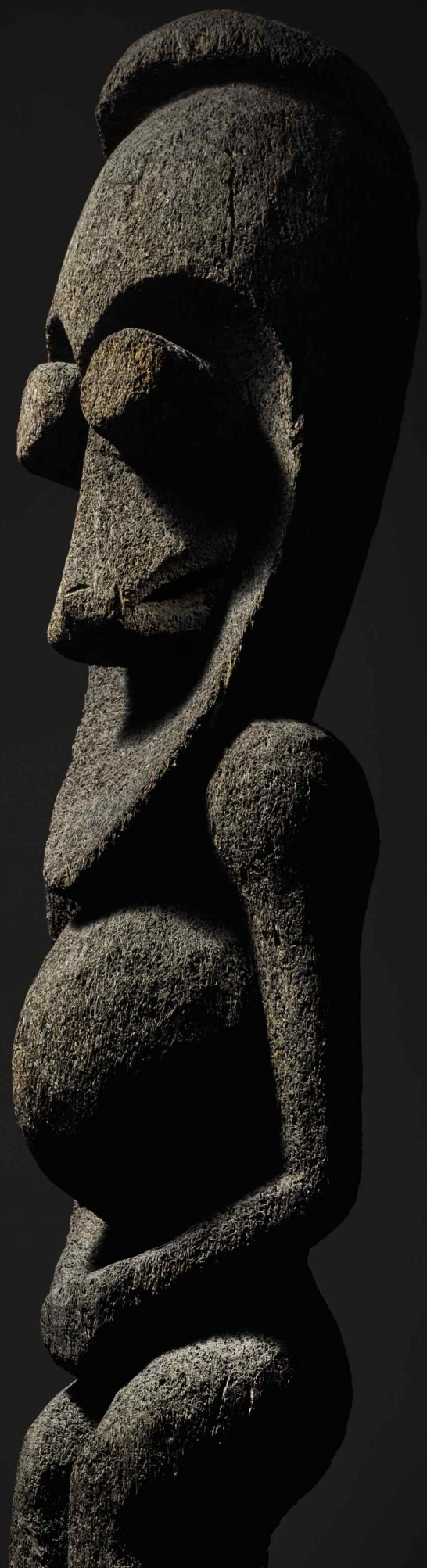
Fernwood Figure, Vanuatu

Height: 85 in (215.9 cm)

PROVENANCE

American Private Collection, acquired in the 1980s

$ 8,000-12,000



121

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

Necklace, Hawaiian Islands

Height of hook: 4 ¼ in (10.8 cm)

PROVENANCE

Lynda Cunningham, New York, acquired in the 1970s
Private Collection, New York, acquired from the above in the 1990s

◉ **$ 30,000-50,000**

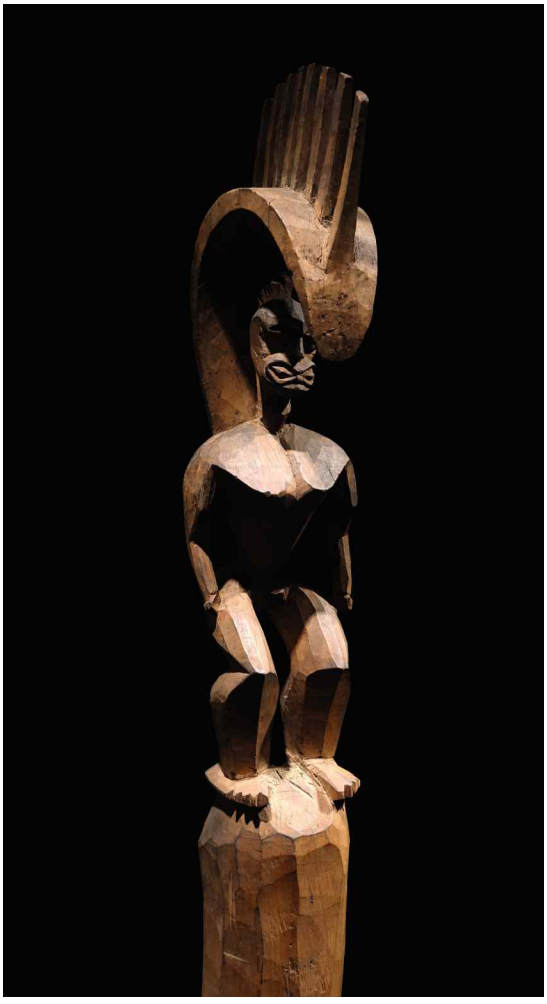


Fig. 1 Sculpture of the God Lono, Hawaiian Islands, musée du quai Branly - Jacques Chirac, Paris (inv. no. 71.1879.10.11.1)





This beautiful necklace is an insignia of rank known as *lei niho palaoa*, which Adrienne Kaeppler has described as "the most spectacular of all Hawaiian ornaments" (Kaeppler, *Polynesia: the Mark and Carolyn Blackburn Collection*, Honolulu, 2010, p. 371). *Lei niho palaoa* were the preserve of the *ali'i*, the Hawaiian nobility, and according to David Malo, the Hawaiian historian, they were second in value and prestige only to feather articles, such as the great cloaks, *ahu*. Malo notes that the *ali'i* would wear their *lei niho palaoa*, like their feather cloaks, "in battle or on occasions of ceremony and display" (Malo, *Hawaiian Antiquities*, Honolulu, 1903, p. 107). The *lei niho palaoa* is composed of a sperm whale tooth pendant, *niho palaoa*, suspended from a long bundled braid of human hair, *lei*, meaning necklace. The materials used in the creation of these exquisite objects are rich in meaning and symbolism. The Hawaiians did not hunt whales, and they relied upon the rare sperm whales which washed ashore for their source of ivory, which was considered extremely sacred by the *ali'i* . In the nineteenth century American traders began to bring both whale teeth and walrus tusks to Hawaii, but the latter never achieved quite the same sanctity. The human hair *lei* is a continuous braid of extraordinary fineness and length; Te Rangi Hiroa (Peter H. Buck) notes that they could be over 1,700 feet long (Te Rangi Hiroa, *Arts and Crafts of Hawaii*, Honolulu, 1957, p. 537). The head was the most sacred and supernaturally powerful part of the body, and the hair used to suspend the pendant enhanced the *mana* of both the *lei niho palaoa* and its wearer.

The interpretation of the distinctive shape of the *niho palaoa* itself remains uncertain, although its symbolism is unquestionably complex. Cox and Davenport state that the curving tongue-like shape represents the ultimate abstraction of the "protruding jaw-mouth-tongue" form found in *'aumakua* images of family gods or deified ancestors (Cox and Davenport, *Hawaiian Sculpture*, Honolulu, 1974, p. 42), a theory which perhaps indicates the genealogical connection between these deities and the aristocratic wearers of *lei niho palaoa*. Kaeppler in turn associates the form of the *lei niho palaoa* with the crested overhang which appears on certain important wood sculptures of Lono, the great Hawaiian deity (see fig. 1), noting that the "front curving lower jaw found in many images reflects the association of the whale tooth with Lono" (Kaeppler, "Genealogy and Disrespect: a Study of Symbolism in Hawaiian Images", *Res: Anthropology and Aesthetics*, No. 3, Spring 1982, p. 89). "The evolution of the *lei niho palaoa* [...] may be an artistic transformation of the natural whale tooth curve to balance the crested overhang" (*ibid.*) of images of Lono, which, according to Malo, may have had whale tooth ornaments placed around their necks (Malo, *ibid*., p. 148).

Kaeppler notes that "by extension, the wearing of a *lei niho palaoa* by a chief may symbolize the genealogical association of chiefs with gods. Human hair, a material from a sacred head, and whale tooth, a sacred and rare material from the sea, were used to make a symbolic ornament, suitable only for gods and chiefs." (Kaeppler, *ibid.*).



PROPERTY FROM A CALIFORNIAN PRIVATE COLLECTION

Pole Club, Rarotonga or Atiu, Cook Islands

Height: 90 in (228 cm)

PROVENANCE

Reverend John Williams, collected *in situ* in 1823 or 1827-1828
By family descent to his granddaughter, Clacton, Essex
James Hooper, Arundel, acquired from the above in 1930
Christie's, London, *Melanesian and Polynesian Art from the James Hooper Collection*, June 19, 1979, lot 168
British Rail Pension Fund, London, acquired at the above auction
Sotheby's, London, July 11, 1988, lot 18, consigned by the above
Masco Collection, Detroit, acquired at the above auction
Californian Private Collection, acquired from the above

$ 200,000-300,000

PUBLISHED

Steven Phelps, *Art and Artefacts of the Pacific, Africa and the Americas*, London, 1976, pp. 141-142, pls. 77-78, no. 606
Charles W. Mack, *Polynesian Art at Auction, 1965-1980*, Northboro, 1982, p. 245, pl. 108, no. 6
Allen Wardwell, *Island Ancestors: Oceanic Art from the Masco Collection*, Detroit, 1994, p. 195, no. 76

EXHIBITED

The Kimbell Museum, Fort Worth, *Island Ancestors: Oceanic Art from the Masco Collection*, September 24 - December 4, 1994, and travelling: Honolulu Academy of Arts, February 2 - March 26, 1995; The Detroit Institute of Arts, June 11 - August 6, 1995; North Carolina Museum of Art, Raleigh, March 9 - May 5, 1996

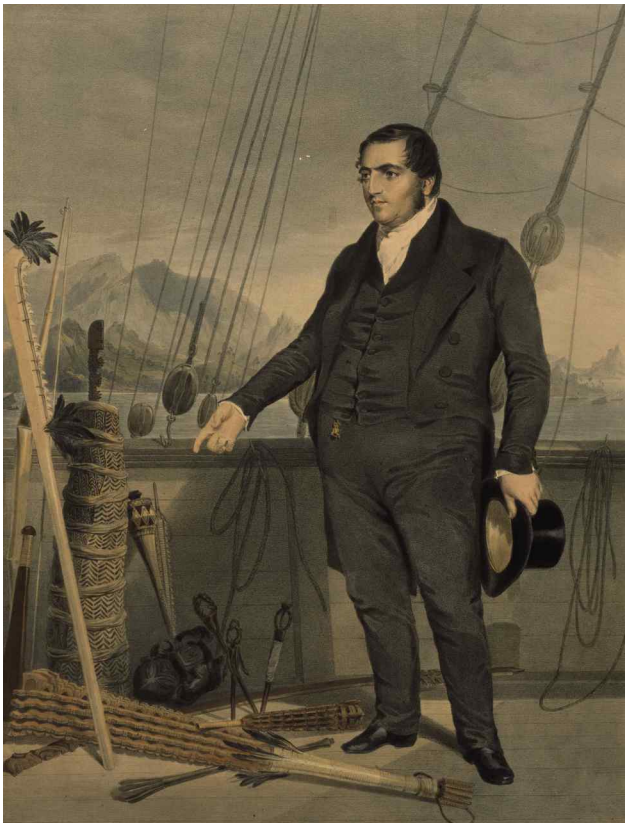


Fig. 1 Henry Anelay, *The Rev. John Williams on board ship with native implements in the South Sea Islands*, lithograph after the original watercolor, circa 1838





122 (DETAIL)



122 (DETAIL)

Amongst the pantheon of Polynesian weapons the pole clubs or *'akatara* of Rarotonga or Atiu in the Cook Islands stand at the summit. These superbly elegant and refined weapons were objects of great prestige, imbued with the spiritual power, *mana*, of their warrior owners. The present *'akatara* is a particularly exceptional example of its type, notable for the balance of its composition, the presence of several small 'god' figures around the collar, and the extraordinarily fine quality of the carving, notable both in the crisply carved blade and in the exceptional flanged butt.

'Akatara were carved from ironwood (*Casuarina equisetifolia*), known in the Cook Islands as *toa*. The club was made of the heart, or *taiki*, of this exceptionally hard wood; it is interesting to note that *taiki* also means "a veteran of war" (Savage, *Dictionary of the Maori Language of Rarotonga*, Wellington, 1962), suggesting the quality of strength and hardiness which was valued in both the wood and the warrior who wielded the weapon made from it.

Harding notes that "traditionally the *'akatara* clubs have been assigned to the island of Rarotonga and they are referred to in the oral histories of this island which go back many generations." (Harding in Sotheby's, ed., May, 2010, p. 48). Steven Hooper meanwhile suggests that they "were originally made on Atiu, though they may have found their way to Rarotonga and elsewhere. A number of them [including the present example] have collar designs as small figures of the central Cook Islands kind." (Hooper, *Pacific Encounters: Art and Divinity in Polynesia, 1760 – 1860*, London, 2006, p. 222). An attribution to Atiu is also supported by the account of William Anderson, surgeon and naturalist on Cook's third voyage, who saw these clubs there in 1777; he writes that they "were about six feet long or more, made of a hard black wood launce shap'd at the end but much broader, with the edge nicely scallop'd and the whole neatly polish'd" (Beaglehole, ed., *The Voyage of the Resolution and Discovery, 1776-1780*, Cambridge, 1967, Vol. III, Part 2, p. 841).

Whether found in Atiu or Rarotonga, "the beauty and superb finish of these weapons appealed to early visitors to the islands and most of the *'akatara* now in museums and in private hands were collected during a relatively short period from the 1820s onward [...]" (Harding, *ibid.*). Whilst a great deal of sculpture from Rarotonga was burned in the "fires of infamy" by members of the London Missionary Society (King, *Food for The Flames: Idols and Missionaries in Central Polynesia*, San Francisco, 2011, p. 66), weapons were often sent back to Britain as fine specimens of native workmanship. The present *'akatara* has the most illustrious provenance possible, for it was collected *in situ* in the 1820s by the Reverend John Williams (1796-1839), the most renowned evangelist to visit the Cook Islands, where he collected a number of important objects (see fig. 1). This *'akatara* was later acquired from one of Williams' granddaughters by James Hooper, the great English collector of Polynesian objects. As his grandson Steven Hooper notes, "artefacts from [the Cook Islands] are rare and craftsmanship was commonly of a very high order – two aspects which attracted James Hooper's attention and interest" (Phelps, *Art and Artefacts of the Pacific, Africa and the Americas: the James Hooper Collection*, London, 1976, p. 127).

Dodd described Rarotongan sculptors as "in some ways the ultimate masters [...] They could execute the most intricate fretwork [...] and beautifully controlled rhythmic decorations, but best of all they appreciated the virtues of restraint and spoke most eloquently on plain surfaces. 'Plain' is a poor word for them because the subtle undulations, the clearly incised elements, and the superbly defined outlines made these carvings anything but plain." (Dodd, *The Ring of Fire: Polynesian Art*, New York, 1967, pp. 255-256). The remarkable *'akatara* offered here stands as proof of this assessment.





123

PROPERTY FROM GALLISON HALL, CHARLOTTESVILLE, VIRGINIA: THE JAMES F. SCOTT COLLECTION

Hopi Figure of Hututu Kachina, Arizona

Height: 8 ½ in (21.6 cm)

PROVENANCE

Allan Stone, New York
Sotheby's, New York, *The Collection of Allan Stone, Volume Two*, May 16, 2014, lot 113
James F. Scott, Charlottesville, acquired at the above auction

Carved out of dried cottonwood roots by initiated Hopi men, *kachina* figures – called *tithu* in the Hopi language – represent the different spirits that lie at the foundation of Hopi theology. These spirits, also called *kachinas*, act as intermediaries between the supernatural and material worlds and possess the power to bring rain to the parched desert landscape and to protect the overall well-being of Hopi villages. From December to July of each year, the Hopi believed that *kachina* spirits mingled among the living and held dance ceremonies during which men wearing colorful costumes embodied *kachinas*. The figures were presented to girls and young women as instruments of protection as well as guides for proper behavior. Far from being treated as 'dolls' in the Western sense, *kachina* figures were displayed in Hopi homes out of reverence for the spirits and as mnemonic tools.

Perhaps drawn to the figures' bewildered expressions or their connection to the spiritual realm, surrealist artists André Breton and Max Ernst were renowned collectors of *kachina* figures. Breton displayed his collection on a wall in his Paris apartment while Ernst, together with Peggy Guggenheim, to whom he was married between 1941-1946, had a dog named Kachina.

$ 3,000-5,000

124

PROPERTY FROM GALLISON HALL, CHARLOTTESVILLE, VIRGINIA: THE JAMES F. SCOTT COLLECTION

Hopi Figure of Hu' Kachina, Arizona

Height: 9 ½ in (24 cm)

PROVENANCE

Allan Stone, New York
Sotheby's, New York, *The Collection of Allan Stone, Volume Two*, May 16, 2014, lot 103
James F. Scott, Charlottesville, acquired at the above auction

$ 6,000-9,000



125

PROPERTY FROM THE COLLECTION OF EDWIN AND CHERIE SILVER

Western Apache Storage Jar, Arizona

Height: 15 in (38.5 cm)

PROVENANCE

Pacific Western Traders, Torrance
Edwin and Cherie Silver, Los Angeles, acquired from the above on March 31, 1969

$ 3,000-5,000



THE WORLD OF

Jean Stein

Washoe Polychrome Coiled Degikup by Tootsie Dick Sam (c. 1885 - 1929), Antelope Valley, California, circa 1916 - 1918

Diameter: 9 ½ in (24.1 cm); Height: 6 ½ in (16.5 cm)

PROVENANCE

Abe and Amy Cohn, Cohn's Emporium, Carson City, Nevada
Private Collection, New York, acquired from the above circa 1930
Sotheby's, New York, September 25-26, 1990, lot 137, consigned by the above
Jean Stein, New York, acquired at the above auction

$ 20,000-30,000

Tootsie Dick Sam (1885 - 1929) was one of the most skilled Washoe basket weavers of her generation. Working in the Great Basin on the border of present-day northern California and Nevada, Tootsie Dick Sam created finely woven *degikup* with abstract motifs such as the present work. Like many Washoe weavers of her generation, she sold her works through Abe and Amy Cohn's Emporium Company in Carson City, Nevada. The Cohns held Tootsie Dick Sam's creations in great esteem. As Dr. Marvin Cohodas writes, "Tootsie Dick rose to special prominence as the Cohns' second great protégé...it appears that Cohn was grooming Tootsie to become Louisa Keyser [also known as Datsolalee, a weaver credited with developing the *degikup* form in the late 1890s]'s successor" (Cohodas, "Washoe Basketry", *American Indian Basketry and Other Native Arts*, Vol. III, No. 12, July 1983, p. 8).

Washoe *degikup* baskets were woven primarily from the shoots of willow trees, which grew along waterways and were gathered in late autumn. To achieve a contrast in color for the design motifs, the willow bark was peeled or sunbaked; at times, other plant materials such as redbud or bracken fern was used instead.

The basket was identified by Dr Marvin S. Cohodas as woven by "Tootsie Dick Sam, made between 1916 and 1918" in a letter written to the previous owner mentioned in the 1990 Sotheby's catalogue.



PROPERTY FROM THE COLLECTION OF GEORGE AND ROSEMARY LOIS, NEW YORK

Aleut Hunting Hat

Interior inscribed in pencil: '4218' and '4193' and with Donald Ellis label inscribed 'E1049'
Length: 16 ⅞ in (42.9 cm)

PROVENANCE

Charles Ratton, Paris
Private Collection
Donald Ellis, Dundas and New York (inv. no. E1049), presumably acquired from the above
George and Rosemary Lois, New York, acquired from the above in 1998

$ 60,000-90,000

This exceptional hat is of the closed-crown "classic Aleut" type, which was found from Kodiak Island to the central Aleutian Islands in the Bering Sea during the 18th and 19th centuries. Worn at sea by kayak hunters, the form of these hats seems to suggest a beak or a bird floating upon the water, and it is highly probable that the distinctive shape conferred certain transformative powers upon the hunter. The long bill also served a practical purpose, shielding the hunter's eyes from the glare of the sun upon the water, and from the cold rain and ocean spray.

The hat is made in the characteristic manner from a single piece of driftwood, possibly the drifted Californian oak which the Aleut craftsmen preferred. The wood was finely planed with a knife until it became exceptionally light and thin. It was then bent into shape with steam, and the single cut in the wood at the rear of the hat was sewn together. A bentwood back brace is attached to the interior of the hat. The present hat also retains its chin-strap and the cord brace which strengthens the tip of the exceptionally fine visor. The painted design of this hat is of the so-called "parallel line" style, with curvilinear and spiral motifs occurring in places within the painted bands of red, black and green, which are alternately wide and narrow. The pigments on an old hat such as the present example are derived from plant and mineral materials; hats made later in the 19th century are often decorated with commercial paints. Whilst the meaning of the designs has been largely lost, it seems likely that the hats' beauty was regarded as pleasing to the hunted animal, and that the prey might give itself to the hunter with the most elaborate hat. The present hat is closely related to several very old examples of known provenance; see, for instance, a hat in the Peter the Great Museum of Anthropology and Ethnography, St Petersburg (inv. no. 536-13), which was collected in 1804 on Kodiak Island by the Russian Naval Commander Iurii Fedorovich Lisianskii.

Black notes that "bentwood closed-crown hats with long visors were apparently rare and we do not know directly under what circumstances they were used. However, their elaborateness and rarity, as well as the sole extant representation of such a hat being worn at sea [a painting by Mikhail Tikhanov, artist aboard the Imperial Russian Naval circumnavigation voyage of 1818] suggests that it was, if not a type of war helmet, then a whaler's hat." (Black, *Glory Remembered: Wooden Headgear of Alaska Sea Hunters*, Juneau, 1991, p. 24). Whaling was an activity shrouded in mystery and ritual, "conceptualized as a secret, spiritually dangerous enterprise [...on Kodiak Island it] was practiced individually with a single man braving unimaginable dangers on behalf of his community [...]" (*ibid*., p. 79). It was closely associated with war; in places "whaling was equated not with hunting but with the killing of an enemy in battle." (*Ibid*.). These rare hats were evidently symbols of great prestige and rank, worn by only the most highly respected men: chiefs, whalers, and valiant hunters. Their rarity is doubtless connected in part with their great cost; the price of a hat "exceeded that of a kayak" (*ibid*.) and "'even in the olden times' [was equivalent to the price of] one to three slaves" (Varjola, et al., *The Etholen Collection: the Ethnographic Alaskan Collection of Adold Etholen and his Contemporaries in the National Museum of Finland*, Helsinki, 1990, p. 173).

With these beautiful hunting hats the Aleut created a unique art form which stand as an eloquent testimony to "the unlimited power a man desires, calls upon, and makes his own, when he is compelled to face an unimaginable danger in war or in the hunt, and hopes to come home a victor." (Black, *ibid*., p. 80).





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PROPERTY FROM A PRIVATE AMERICAN COLLECTION

Cup'ik Food Bowl, Southern Alaska

Diameter: 12 in (30.5 cm)

PROVENANCE

Edmund Carpenter, New York
Jeffrey R. Myers, New York, acquired from the above
Private American collection, acquired from the above

This deep bentwood bowl still bears traces of animal fat, remnants of its important ritual use. The interior is decorated with a surreal and exceptionally fine image of *palraiyuk*, a mythical man-eating creature with wolf-like jaws and attenuated body (*see* Nelson, *The Eskimo About Bering Strait, Annual Report, Bureau of American Ethnology*, Washington, D.C., 1899, pp. 444-445, et. seq.). Nelson identifies this type of image with the Yukon–Kuskokwim Delta, the probable origin of this bowl.

$ 15,000-25,000

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PROPERTY FROM A PRIVATE COLLECTION

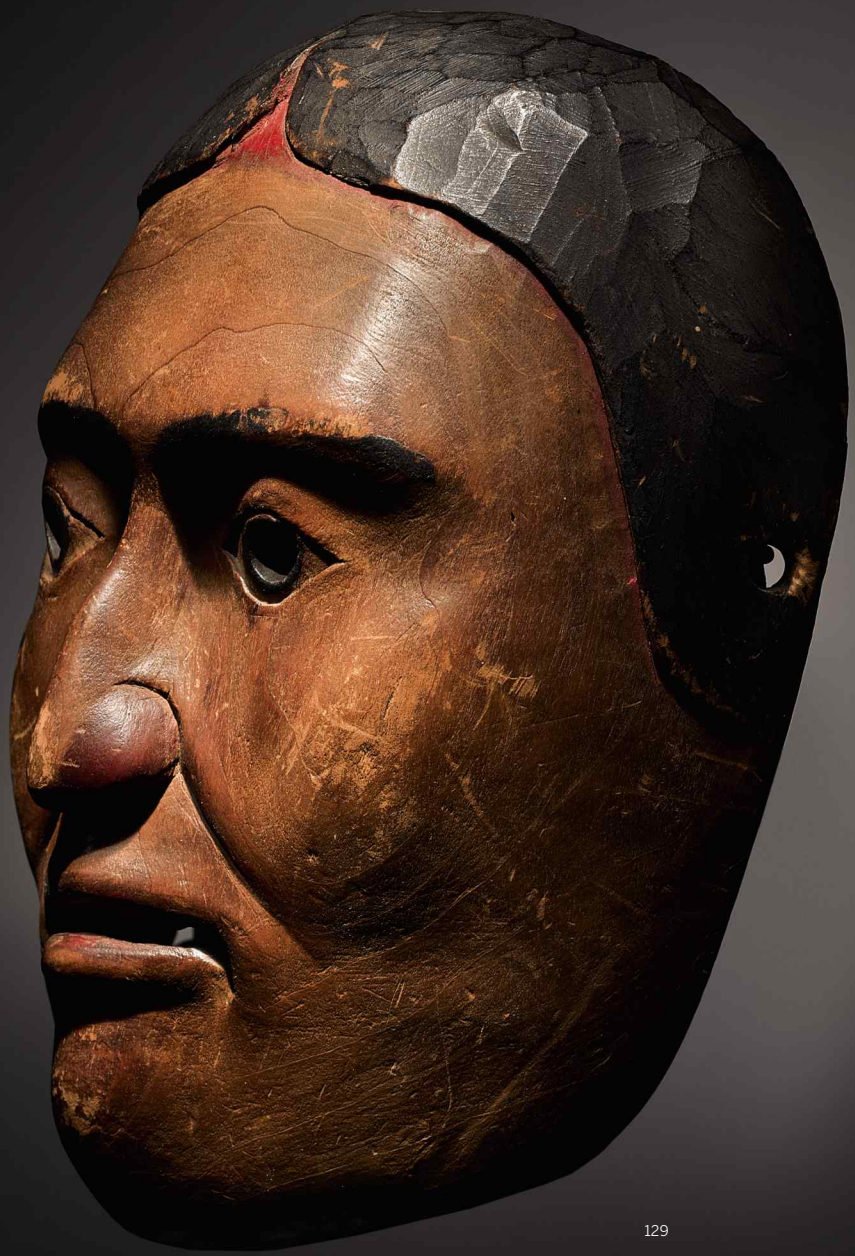
Portrait Mask, probably Nisga'a or Tsimshian, Northwest Coast

Height: 8 ¼ in (21 cm)

PROVENANCE

John M. Phillips (1861-1953), Pittsburgh, acquired *in situ* in the late nineteenth century
Thence by family descent
Private Collection, acquired from the estate of the above

$ 12,000-18,000





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PROPERTY FROM THE COLLECTION OF GEORGE AND ROSEMARY LOIS, NEW YORK

Copper Dagger, Northwest Coast

Height: 22 ¼ in (56.5 cm)

PROVENANCE

Merton D. Simpson, New York
George and Rosemary Lois, New York, acquired from the above circa 1980

$ 15,000-25,000

131

PROPERTY FROM A DISTINGUISHED TEXAN COLLECTION

Tsimshian or Haida Frontlet Headdress, Northwest Coast

Height: 7 in (17.8 cm)

PROVENANCE

Morton and Estelle Sosland, Kansas City
Sotheby's, New York, May 20, 2009, lot 76, consigned by the above
Texan Private Collection, acquired after the above auction

$ 50,000-70,000



Bill Holm writes that "from the farthest northwestern reach of Tlingit country at Yakutat Bay, southward along the coast to the middle of Vancouver Island, dancing chiefs wore crowns as elegant as rich material and sculptor's skill could make. Traditions of the tribes assign various places of origin to the dancing headdress, but, whichever is correct, it must have been somewhere in the north. Some were collected very early in the historic period, one of the most beautiful by Malaspina in 1791 (Feder, *American Indian Art*, New York, 1977, fig. 4). The features of the headdress are the same wherever it is worn: a cylindrical frame - often made of strips of whale baleen and covered with cloth - from the back of which hangs a long panel covered with rows of white ermine skins; an upstanding circlet of the long, springy whiskers of the Steller's sea lion; and a spectacular plaque carved of hardwood, painted and inlaid with abalone shell on the forehead. This plaque, or frontlet, is carved to represent a crest or a mythical character. The figure in the center is surrounded by a flange that is usually covered with inset plates of brilliantly iridescent abalone shell. Inlays of the same shell flash from the eyes, teeth, and joints. Sumptuous materials surround the intricate plaque. Often the crown is covered with a band of swan skin, luxuriant with white down, or ermines flank the frontlet. On Haida and Tlingit headdresses the plaque is often framed by rows of orange and black, spear-shaped tail feathers of the red-shafted flicker, with a band of iridescent green and black mallard head-skin across the forehead.

The dance must have traveled from tribe to tribe with the headdress as its use spread over the coast. The dancer appears with blanket and apron and often a raven rattle (Holm, *Crooked Beak of Heaven: Masks and Other Ceremonial Art of the Northwest Coast*, Seattle, 1972, p. 29 and Holm, *The Box of Daylight: Northwest Coast Indian Art*, Seattle, 1983, *passim*). Knees slightly bent and legs spread, he jumps on both feet to the time of the song beat - short jumps, feet hardly off the floor, making the ermine rows covering his back jump in turn. The blanket was spread by the wearer's arms or elbows. The crown of sea lion whiskers holds a loose fluff of eagle down when the dancing begins. The whiskers rustle and clatter as the dancer bobs and tosses his head, shaking white whisps of down through the whisker barrier to swirl around his dancing figure. The white down means peace, or welcome, to the guests at a potlatch. Chiefs dance to greet canoes invited from far villages. Canoe-borne visitors dance in turn, and the swirling down from their headdresses drifts shoreward on the wind and over the host and his tribe on the beach. Among the Kwakiutl and their relatives, the dance is a preliminary to the appearance of a figure masked as a crest of the headdress dancer, who, possessed, runs from the house. In its rich composite of material, form, and movement, no Northwest Coast object expresses the ideas of rank and heredity, supernatural power, drama, and aesthetics so well as the dancing headdress." (*Ibid*., p. 19).

132

PROPERTY FROM THE COLLECTION OF EDWIN AND CHERIE SILVER

Totem Pole, Southeast Alaska

Reverse inscribed in black ink: 'Walter's Coll / 1909' *and* '1 QTP-175 / Haida'*, both in the same hand*
Height: 87 in (221 cm)

PROVENANCE

Probably Walter C. Waters, Wrangell, Alaska, circa 1909
The Fred Harvey Company, Albuquerque
Robert L. Stolper, New York, acquired from the above
Katherine Banowit, Palm Springs, acquired from the above
Debbie Reynolds, Palm Springs, acquired from the above
Edwin and Cherie Silver, Los Angeles, acquired from the above in July 1972

PUBLISHED

Patricia Rieff Anawalt, *Shamanic Regalia in the Far North*, London, 2014

EXHIBITED

Reputedly exhibited at the *World's Fair: Columbian Exposition*, Chicago, May 1 - October 30, 1893

$ 250,000-350,000



No one knows when or where the first monumental sculpture that would be called a totem pole was created, but the idea eventually expanded into the broad range of styles represented in totem-carving cultures from Vancouver Island to Southeast Alaska. Stunning images of totem poles standing before big cedar houses on the shore made these monuments to individuals and family lineages one of, if not the principle, icon of Northwest Coast cultures known throughout the world. Native carvers in the second half of the nineteenth century began to make models of standing poles or new combinations of images as items for sale to outside buyers. To make their model poles stand out, certain carvers in several cultural areas began to push beyond the traditional limits of cylindrical poles. Large poles were often hollowed out in back to lighten them and prevent deep cracking. A new direction taken by some artists was to carve more deeply into the cylinder. When such models were hollowed out, it opened up the possibility of piercing clear through the background, adding lightness and ultimate depth to the sculpture of individual figures. Certain late nineteenth-century Tlingit carvers from Haines, Alaska, developed this technique into their own art form, which became known in their language as *Kaa'chaok'aa,* meaning essentially 'cut-through'. This large sculpture is carved in the style of other poles known to be from Haines, and it may be the tallest of historical model totems that are pierced-through in this way.

The heads of the four primary figures span across the full width of the pole, while their bodies and the subsidiary figures are outlined and set apart by cut-through areas of the background. The numerous large piercings have carved out a much deeper level of detail than was ordinarily seen in totem carvings of that time. The sculpture of the figures' heads and the style of painted designs on the wings and flippers suggest a late nineteenth or early twentieth-century origin.

At the top appears a raven holding a frog in its beak, below that is probably a beaver, then a bear-like man holding a raven emerging from his mouth between two spirit faces, and a humanoid bear tearing a sea lion in half stands at the base. Each of these are traditional images that represent crests from related clans or houses. The relative proportions of the four primary figures are carved in the scale of a full-size totem pole, indicating this pole to be in model scale. The style of carving in these figures as well as the piercing can also be seen in other, much smaller model poles from the Haines area, but so far no maker's name has been associated with this group of sculptures.

Steven C. Brown, March 2018





133

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

Taino Stone Yoke
circa AD 1000-1500

Taino Stone Yoke
Length: 17 ¼ in (43.8 cm)

PROVENANCE

European Private Collection, acquired in New York between 1973 and 1983

EXHIBITED

The Metropolitan Museum of Art, New York, long term loan, 1986 - 2005

Taino stone yokes are part of the ballgame tradition as developed in the ancient Caribbean. Known as *batey*, it was a recreational and ritual game referencing creation myths and customs, many of which which were recorded in 1497 by Ramon Paré, a friar aboard Columbus' second voyage to Hispaniola. (Arrom in Bercht et al., *Taino: Pre-Columbian Art and Culture from the Caribbean*, New York, 1997, p. 68). *Batey* was played during the *areytos*, the community gatherings where regional political and social competitions took place.

This yoke is of the "slender oblique oval" category, the closed form referencing a flexible branch bound together; the expanded front is carved on one side with addorsed stylized figures, described as bird/frog figures (also seen as bones). Typical of Taino art, one image can serve as different zoomorphic figures when viewed at various angles; "... this meshing of figures [is] a visual form of myth telling. Each figure is a person, animal, god, object or concept from a Taino myth" with the different visualizations providing a "graphic instructional link" to reveal the specific myth. (Walker in Bercht et al., *ibid*., pp. 85-86)

For a similar examples in the Latimer collection (first studied by Otis Mason in 1876), see Fewkes, "The Aborigines of Porto Rico and Neighboring Islands", in Twenty-fifth Annual Report of the Bureau of American Ethnology, 1907, pl. LXVIII; see also Bercht et al., *ibid*., pp. 81, 86, fig. 57 and fig. 64, for yokes in the collections of the musée du quai Branly, Paris, and the Museo de Historia, Antropologia y Arte, Universidad de Puerto Rico, San Juan.

$ 40,000-60,000



134

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTOR

Teotihuacan Stone Standing Figure Guerrero Region, Late Preclassic/Early Classic, circa AD 200-400

Height: 13 ⅜ in (34 cm)

PROVENANCE

William Spratling (1900-1967), Taxco el Viejo
Private Collection, Paris
Etude Gros-Delettrez, Hôtel Drouot, Paris, May 27, 1983, lot 351, consigned by the above
Galerie Arts des Ameriques, Paris
Gérard Geiger, Lausanne, acquired from the above
Binoche, Hôtel Drouot, Paris, *Collection Gérard Geiger. Art précolombien*, March 14-15, 2005, lot 23
Private Collection, acquired at the above auction

PUBLISHED

Daniel F. Rubín de la Borbolla and William Spratling, *Escultura Precolombino de Guerrero*, Mexico City, 1964, pl. 73
Musée-Galerie de la Seita, ed., *Figures de pierre. L'art du Guerrero dans le Mexique précolombien*, Paris, 1992, p. 68, no. 86
Musée Rath, ed., *Mexique, terre des dieux. trésors de l'art précolombien*, Geneva, 1998, p. 128, no. 130
Carlo Gay and Robin Gay, *Chontal: Ancient Stone Sculpture from Guerrero, Mexico*, Geneva, 2001, p. 99, pl. 150
Henri Stierlin, et. al., *Au cœur de l'Amérique précolombienne. collection Gérard Geiger/At the Heart of Precolumbian America: The Gérard Geiger Collection*, Milan, 2003, p. 89, no. 32

EXHIBITED

Museo de Ciencias y Arte, Universidad Nacional Autonoma de Mexico, Mexico City, *Escultura Precolombino de Guerrero*, 1964
Musée-Galerie de la Seita, Paris, *Figures de pierre. L'art du Guerrero dans le Mexique précolombien*, October 2 - 21, 1992
Musée Rath, Geneva, *Mexique, terre des dieux. trésors de l'art précolombien*, October 8, 1998 - January 24, 1999

$ 100,000-150,000





The stoic and confident figure embodies the transition from the abstract style of the stone figures from the Guerrero region, as adopted and evolved to the rigorous and symmetrical form of the early Teotihuacan sculpture.

Located in the central Mexican Highlands, Teotihuacan was established by the 2nd century AD and became one of the largest cities in the world by the 6th century. It was the most important city in ancient Mesoamerica at the time, extending its influence and power into the contemporaneous Maya world to the south. The Aztecs revered the ancient monuments of Teotihuacan as the 'place of the gods' and took stone masks and figures from there, to their own sacred center at Tenochtitlan.

The city of Teotihuacan was built on the natural alignment of the sacred mountains and caves in the area, further organized by the manmade grid that imposed uniformity along a directional axis. This designing principle applied to the stone art of the idealized masks, and symmetrical and formal figures such as this sculpture. The figure has strong vertical and horizontal planes, with narrow openings at the arms reminiscent of specific Mezcala figures from Guerrero. The strong pectoral muscles are finely sculpted and the broad face has large oval eyes and full lips slightly opened, indicating a lifelike but resolute demeanor. He wears a headband with a crest as the sole permanent addition of clothing of rank. It is made from a large piece lustrous dark green veined serpentine, one of valued greenstones of the era.

The figure was part of the collection of William Spratling, an avid early collector of Pre-Columbian art, who documented various styles of stone figures and objects in the important 1964 publication, *Escultura Precolombina de Guerrero*.

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Olmec Duck Effigy Vessel, Las Bocas region Early Preclassic, circa 1200-900 BC

Height: 6 ¼ in (15.9 cm)

PROVENANCE

D. Dan Michel, Chicago, acquired in 1968 (inv. no. 68:148)
Ancient Art of the New World, New York, acquired from the above
American Private Collection, acquired from the above in 1991

PUBLISHED

Leo Rosshandler, *Man-eaters and Pretty Ladies: Early Art in Central Mexico from the Gulf to the Pacific, 1500 BC-500 AD,* Montreal, 1971, p. 50, fig. 44
Everett McNear, *High Culture in the Americas Before 1500,* Chicago, 1982, p. 5, cat. no. 6

EXHIBITED

Montreal Museum of Fine Arts, *Man-eaters and Pretty Ladies: Early Art in Central Mexico from the Gulf to the Pacific, 1500 BC-500 AD,* January 15 - March 8, 1971
The Arts Club of Chicago, *High Culture in the Americas Before 1500,* November 15 - December 31, 1982

$ 45,000-65,000

Olmec effigy sculptures immortalized the great creatures of the three realms of their universe, air, land and water. The animals are portrayed with a naturalism that captures their primary attributes but the Olmec ceramist imbued the effigy with elements of the animals underlying symbolic power.

Young fauna were fondly depicted, acknowledging both birth/renewal and the promise of its later maturity. This duckling is of plump rounded form with its head nestled onto the body and its short wings and tail curved out as tufts. The applied beaded eyes bely the alertness of its species. The chest is dramatically carved with iconic Olmec abstract designs forming recesses of roughened texture in contrast the smoothly burnished body. The emblems reference the conflated jaguar-serpent deity, and connect the duck to the realms that waterbirds adeptly rule.

For related blackware duck vessels see Coe, *The Jaguar's Children: Preclassic Central Mexico*, New York, 1965, p. 49, figs. 57-58; for the incised carved designs referencing the jaguar-dragon, see p. 31, fig. 23.





PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Colima Effigy Vessel of an Antler, Comala Style
Protoclassic, circa 100 BC-AD 250

Height: 10 ⅛ in (25.7 cm)

PROVENANCE

D. Dan Michel, Chicago, acquired in 1968 (inv. no. 68:149)
Ancient Art of the New World, New York, acquired from the above
American Private Collection, acquired from the above in 1991

PUBLISHED

Richard F. Townsend, ed. *Ancient West Mexico: Art and Archaeology of the Unknown Past,* New York, 1998, p. 187, fig. 27, cat. no. 31

EXHIBITED

The Art Institute of Chicago, Chicago, *Ancient West Mexico, Art and Archaeology of the Unknown Past,* September 5 - November 22, 1998, and travelling: Los Angeles County Museum of Art, Los Angeles, December 20, 1998 - March 29, 1999

$ 30,000-40,000

The Comala style of the Colima region encompasses the greatest variety of figural types and iconographic themes within the ancient West Mexican ceramic tradition. As Peter Furst notes, "the spiritual or magical is now acknowledged as a significant component of the ancient mortuary ceramics of Colima, Jalisco and Nayarit." (Furst in Townsend, ed., *Ancient West Mexico: Art and Archaeology of the Unknown Past*, New York, 1998, p. 169).

This perfectly unified composition can be seen as an antler- bodied human figure, or as a personified antler. The refined head with striated coiffure has a trance-like expression and forms the spout for the curving three-pronged antler, covered by the gleaming burnish of the deep reddish brown slip. It has a short support at the back. It was featured in the important 1998 exhibition of West Mexican art in which Furst describes this sculpture as an illustration of the ancient belief that even inanimate objects have a spirit force, a vital essence (the *tonalli* to the Aztecs, the *inua* to the Inuit). (*Ibid*., p. 186).

Deer were a major faunal resource, but their primary role in mythology existed throughout ancient Mesoamerica with their significance continuing into ethnographic customs and even modern art. For the Maya, deer were the object of ritual hunts, a deer carries the Maya goddess on his back on painted pottery, the Huichol culture hero Kauyumarie communicates with supernatural beings as Divine Deer (Holsbeke and Arnaut eds., *Offerings for a New Life: Funerary Images from Pre-Columbian West-Mexico*, Antwerp, 1998, p. 100), a deer skin wrapped the sacred bundles of Maya, repeated in the Quiche dance rituals for invoking their patron deity Tohil (Fields and Reents-Budet, *Lords of Creation: The Origins of Sacred Maya Kingship*, London, 2005, p. 93). The modern artist Frida Kahlo dramatically depicted herself in *The Little Deer*, *(La venadita),* 1946, where she retains a formidable strength in her facial expression while her deer body is pieced by arrows.



Frida Kahlo, *La venadita* (little deer), 1946. Oil on masonite, 9 x 12 in. (22.9 x 30.5 cm). Private collection, Chicago © 2013 Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / Artists Rights Society (ARS), New York. Photo: Nathan Keay, © MCA Chicago



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PROPERTY FROM THE COLLECTION OF EDWIN AND CHERIE SILVER

Nayarit Standing Couple, Ixtlán del Rio style Protoclassic, circa 100 BC-AD 250

Height (both): 12 in (30.5 cm)

PROVENANCE

John Jordan, Los Angeles
Edwin and Cherie Silver, Los Angeles, acquired from above between 1968 and 1970

Inventoried by Hasso von Winning, December 12, 1970, no. 30, a and b

PUBLISHED

Jacki Gallagher, *Companions of the Dead, Ceramic Tomb Sculpture from Ancient West Mexico*, UCLA, 1983, p. 12, color plate 7

EXHIBITED

Fowler Museum of Cultural History, UCLA, Los Angeles, *Companions of the Dead*, October 11 - November 27, 1983

$ 20,000-30,000

The highly adorned ancestral couple is notable for the nearly identical faces, body type and ornamentation that is characteristic of the Ixtlán style and is particularly well defined on these figures.

Their compact, stout bodies each have a shortened left arm, the female holds a stripped bowl to her shoulder and the male displays a large stripped crescentic implement. Their youthful faces are flanked by flaring earlobes applied with sets of hoop earrings, nose ornaments of a curved shell, and the tapering heads are encircled by plush rounded headbands of decorated textile. Their detailed clothing includes the woman's wrap skirt patterned with two rows of opposed triangular design, and the male's short-sleeved tunic of alternating quadrants of stylized serpents and stepped motifs. Each figure wears a cascade of multiple necklaces of tiny beads, with distinctive whitened eyes, fingers and toes.



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PROPERTY FROM THE COLLECTION OF EDWIN AND CHERIE SILVER

Nayarit Standing Couple, Ixtlàn del Río style Protoclassic, circa 100 BC- AD 250

Heights: 14 ½ and 16 in (36.8 and 40.6 cm)

PROVENANCE

John Jordan, Los Angeles
Edwin and Cherie Silver, Los Angeles, acquired from above between 1968 and 1970

Inventoried by Hasso von Winning, March 28, 1970, no. 38, a and b

$ 20,000-30,000

The lively ancestor couple is a classic portrayal of the marriage pairs of the Ixtlán style, each figure displaying an accoutrement denoting their societal roles. Here the male wields the crescentic axe and the female balances a striped bowl and holds a small fan. Their broad stout bodies are ornamented with fine jewelry and elaborate clothing that denote their elevated status.



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PROPERTY FROM THE COLLECTION OF EDWIN AND CHERIE SILVER

Nayarit Seated Couple with Bowls, Ixtlán del Río style
Protoclassic, circa 100 BC-AD 250

Heights: 14 ¼ and 15 ¼ in (36.2 cm and 38.7 cm)

PROVENANCE

Joseph Haddad, Los Angeles
Edwin and Cherie Silver, Los Angeles, acquired from above in 1972

Inventoried by Hasso von Winning, November 2, 1972, no. 99, a and b

PUBLISHED

Hasso von Winning, *Shaft Tomb Figures of West Mexico*, Los Angeles, 1974, p. 168, fig. 293
Jacki Gallagher, *Companions of the Dead, Ceramic Tomb Sculpture from Ancient West Mexico*, Los Angeles, 1983, p. 114, fig. 144

EXHIBITED

Fowler Museum of Cultural History, UCLA, Los Angeles, *Companions of the Dead*, *Ceramic Tomb Sculpture from Ancient West Mexico,* October 11 - November 27, 1983

$ 25,000-35,000

The seated couple is thoroughly engaged in an advanced stage of ritual feasting; they lean deeply towards each other, heads turned in a committed expression. The male is drinking from his oval bowl and the woman holds a deep receptacle at the ready. Adorned for a ceremonial occasion, each figure wears classic patterned clothing, rounded headbands, multiple necklaces, and looped nose ornaments; the woman's face and body is particularly well painted with geometric tattoos and each has raised cicatrice shoulder designs. The male wears a band of tiny conch shells attached to his left upper armband. Each figure has a small opening at the back serving as the firing hole.



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PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Veracruz Stone Hacha of a Nobleman
Late Classic, circa AD 550-950

Height: 9 ⅞ in (25.1 cm)

PROVENANCE

Jay C. Leff Collection, Uniontown, acquired prior to 1959
Sotheby's, New York, October 10 and 11, 1975, lot 483
Miles J. Lourie, New York, acquired at the above auction
Sotheby's, New York, May 14, 1991, lot 201, consigned by the above
Merrin Gallery, New York
American Private Collection, acquired from the above in 1991

PUBLISHED

Exotic Art from Ancient and Primitive Civilizations, *Collection of Jay C. Leff,* Carnegie Institute, Pittsburgh, 1959, fig. 544
Elizabeth Kennedy Easby, *Ancient Art of Latin America from the Collection of Jay C. Leff*, New York, 1966, no. 333

EXHIBITED

Carnegie Institute, Pittsburg, *Exotic Art from Ancient and Primitive Civilizations*, *Collection of Jay C. Leff,* October 15, 1959-January 3, 1960
The Brooklyn Museum, Brooklyn, *Ancient Art of Latin America from the Collection of Jay C. Leff*, November 22, 1966-March 5, 1967

$ 80,000-100,000

This head hacha is a defining example of the refined portrait style of the hacha genre. The mature countenance of this nobleman is marked by his solemn and determined expression. His set mouth is framed by sagging cheeks and the recessed eyes were probably once inlaid; the ears are pierced for ornaments and he wears a plain cloth turban secured by an expanding headband of crisscrossed pattern, possibly of net weave.

The Mesoamerican ballgame (*ollamaliztli*) is among the most important and enduring cultural features of the Pre-Columbian world. The accompanying accoutrements of yokes, hachas and palmas comprise an important category of stone sculpture. Once belonging to Jay C. Leff, the hacha was featured in the exhibitions of this important American collection, recognised for its beauty and the powerful individual depicted.



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PROPERTY FROM A NEW YORK PRIVATE COLLECTION

Veracruz Stone Head Hacha
Late Classic, circa AD 550-950

Height: 7 ⅞in (20 cm)

PROVENANCE

Miguel Covarrubias, Mexico City
Rosa Covarrubias, Mexico City, by descent from the above
Private Collection, acquired from the above in 1963

EXHIBITED

The Walters Art Museum, Baltimore, long term loan, 2002 - 2010

$ 50,000-60,000



The well sculpted, high smooth cheekbones on this sculpture are a distinguishing feature that identifies a singular style of the hacha genre. On this example the cheekbones are full and rounded, sloping into the narrow chin. The rimmed oval eyes are surmounted by a prominent raised brow curving onto the temples. These well carved features portray distinctly different auras when viewed from the profile and side. The tranquil profile transforms to a forceful, intense expression when viewed frontally, with wide flared nostrils, broad mouth, and narrowed eyes. The brows flare out above the eyes in a hooded, brim-like form and the long and detailed ears frame the face accentuating the overall elongated shape of the head.

Hachas, and accompanying ballgame palmas are totally unstable sculptures on their own, and thus are carved with either a notched, tenoned or square back for support. The tenon at the back of this head would have been inserted either on a ceremonial yoke, or possibly into an architectural setting, allowing the head and face to appear completely independent and would have essentially 'overseen" the action of the ballgame.

For the facial style, see Parsons et al., *The Face of Ancient America: the Wally and Brenda Zollman Collection of Precolumbian Art*, Indianapolis, 1988, p. 163, fig. 110, for a hacha from the Pacific Coast region; for a similar tenoned hacha from the Chiapas region recorded in the 1950s, see Shook and Marquis, *Secrets in Stone: Yokes, Hachas and Palmas from Southern Mesoamerica*, Philadelphia, 1996, p. 122, cat. no. H65, and also cat. nos. H63 and H64 for the type.



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PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Veracruz Standing Priestess, Nopiloa
Late Classic, circa AD 550-950

Height: 15 ¼ in (38.8 cm)

PROVENANCE

Jack Tanzer, New York, possibly acquired from Robert Stolper, London
Sotheby's, New York, November 27-28, 1984, lot 143, consigned by the above
Herbert L. Lucas, Los Angeles, acquired from the above auction
American Private Collection, acquired from the above

EXHIBITED

Detroit Institute of Arts, Detroit, Long term loan, 1985-January 2003, (T1985.202)

$ 150,000-200,000



This figure of a priestess is perhaps the finest example of the Nopiloa figural tradition. She exudes youthful and confident beauty, and wears elaborate and refined clothing of her status. The Nopiloa region in south/central region of Veracruz was originally the center of the great Olmec culture of the Preclassic era, and continued to be a highly populated and important region into the Late Classic period. El Tajin was the northern major architectural center, famous for the Pyramid of the Niches and the concentration of ballcourts and elaborate low relief friezes. Nopiloa was a center of intensive ceramic production, and became best known for the prized egg-shell thin moldmade figures made from extremely fine grained buff clay and covered in the creamy white slip.

The priestess broad face has elongated almond-shaped eyes looking downward and her full, parted lips reveal a single filed tooth indicative of her elite status. The *quechquemitl* tunic is a layered fabric with a bold design in appliqué of stepped scrolls and tapered flares in a symmetrical form, at each side are distinct bifurcated feathered elements, the lower portion of the tunic is overlaid on a fine mesh ground and the appliqués on the upper half are trimmed by dots. Four emblems of crossbands atop a square are placed over the chest and shoulders, and she wears a double-strand necklace with a face pendant. Long plaits of her striated hair fall onto each shoulder, held back by her disk earrings and the rounded turban of alternating textile designs. Her outstretched hands are pulled close into her shoulders, perhaps a ceremonial dance gesture.

For other figures of the Nopiloa tradition from the Jay C. Leff collection, see Elizabeth K. Easby, *Ancient Art from Latin America from the Collection of Jay C. Leff*, New York, 1966, figs. 371-374.





PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

Maya Lidded Polychrome Effigy Vessel
Early Classic, circa AD 250-450

Height: 9 ⅞ in (25.1 cm)

PROVENANCE

Private Collection, Florida
Fine Arts of the Americas, New York, acquired from the above in early-mid 1970s
European Private Collection, acquired from the above on March 14, 1979

EXHIBITED

Denver Art Museum, Denver, long tern loan, 1998 - 2017

$ 20,000-30,000

Early Classic vessels are the most dynamic sculptural form of Maya ceramics for depicting mythological themes. This vessel shows the long-necked cormorant catching a fish in its beak, illustrating this mythical pursuit in both sculptural and polychrome style. The birds head with arched neck and long powerful beak form the lids handle, the fish is both modelled and painted on the lid and continues in painted form on the vessel, its forked tail dripping with tendrils of water. The birds feathered wings fan across each side, and the birds feet and tail form the tripod supports of the vase.

The fishing cormorant references the iconography of the mediators of the three levels of the universe, becoming a supernatural traversing of the celestial sky, watery surface and underworld. For Early Classic blackware ceramics of this important theme, see the Jay C. Leff vessel in Easby, *Ancient Art of Latin America from the Collection of Jay C. Leff,* New York, 1966, p. 103, fig. 456; see also Fields and Reents-Budet, *Lords of Creation: The Origins of Sacred Maya Kingship*, London, 2005, p. 128, fig. 32, fig. 33 for a polychrome example, and p. 209, fig. 103 for a similar vessel.



144

PROPERTY FROM A PRIVATE COLLECTION, FLORIDA

Maya Polychrome Tripod Plate
Late Classic, Circa AD 550-950

Diameter: 13 ¾ in (34.9 cm)

PROVENANCE

Douglas Hague, California, active in the 1960-1970s
Raphael Moses, Colorado, acquired from the above
Sotheby's, New York, May 2001, lot 527, consigned by the above
Private Collection, Florida, acquired at the above auction

The "Tikal Dancer" style is one of the most elegant and graceful depictions of Maya court figures. They are typically attired in a full panache of feathers that fan outward given the twirling postures. Here the dancer has extremely elongated legs pressed close together and leans to his right with hands in specific dance gestures, the large feathered back panel has long stiff plumes extending on each side, and wears a striped skirt. His forehead is of the tonsured style of the maize god, adorned with a beaded headdress. The underside of the plate is decorated with a sharply cut step-fret basal rim and has rattle feet.

The "Tikal dancer" plates share a consistent style of painting but the variations of the figures and plate decoration attest to the local workshops creating their own interpretations, further supported by the varying chemical signatures in the clay of different plates. For examples of the Tikal dancer see Reents-Budet, *Painting the Maya Universe*, Durham, 1994, pp. 196-199, pls. 5.35-5.39.

$ 15,000-20,000





145

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Maya Figure of a Warrior, Jaina, Late Classic, circa AD 550-950

Height: 11 ¾ in (29.8 cm)

PROVENANCE

D. Daniel Michel, Chicago, acquired in 1962 (no. 62:077)
Ancient Art of the New World, New York
American Private Collection, acquired from the above in 1991

PUBLISHED

Nicholas M. Hellmuth, "Maya Clay Sculpture of Pre-Columbian Mexico", *Apollo*, Vol. CIII, No. 169, March 1976, fig. 3
Everett McNear, *High Culture in the Americas before 1500*, Chicago, 1982, p. 15, fig. 27
Ancient Art of the New World, color advertisement, *Tribal Arts*, Vol. 4, No. 2, Autumn 1997, p. 19

EXHIBITED

Field Museum of Natural History, Chicago, temporary loan, 1966
The Arts Club of Chicago, Chicago, *High Culture in the Americas before 1500*, November 15 - December 31, 1982

$ 150,000-200,000



Jaina-style figures are exceptionally refined ceramic objects encompassing a wide range of male and female personages of elite Maya society. Named after the island off Campeche where they were first rediscovered, they are now believed to have been produced more widely in the Gulf Coast region of the Maya heartland than previously thought. Figures such as this warrior were often part of larger ritualistic tableaus, such as the 23 figures found in the cache chamber of a ruler on the site of El Perú-Waka' in southern Guatemala. (Finamore and Houston, *Fiery Pool: The Maya and the Mythic Sea*, Salem, 2010, pp. 284-287). These assemblages of naturalistically-rendered figures provide insight into the roles of specific individuals within Maya society and reveal a compelling narrative of the importance of Maya rituals.

Finely modeled and ornately adorned, this warrior proudly brandishes his weapon with an air of martial noblesse. While many Jaina figures portray warriors, it is rare to see examples that include weapons, which, in this case, is a removable *macuahuitl*: a long wooden club embedded with multiple obsidian blades. The body of the figure was made from a mold, but the various accoutrements on his body were attached by hand before firing. His coiffure, incised at the base, projects dynamically upward in a twisting bundle, barely held in place by a ropy plait. The figure's goatee, beaded necklace, and enormous ear flares are all signifiers of the warrior's high rank. Similarly, the applied ornament extending the nose bridge and the oliva shell belt are symbols of status. Typical of Jaina-style objects, minute traces of red pigment—extracted from hematite and used to depict exposed skin in Maya art—remain visible on the figure's right leg while spots of "Maya blue" remain visible on the figure's belt, a distinctive pigment formed through a chemical combination of heated indigo and the mineral palygorskite.

This *tour-de-force* of Maya ceramic production boasts a distinguished provenance. It was acquired in the early 1960s by D. Daniel Michel (1902-2004), one of the most prominent advocates for Pre-Columbian art in the Chicago area. This figure, impressive in scale and extraordinarily well-preserved, was a highlight of the Michel Collection and was featured in seminal exhibitions at the Field Museum and the Arts Club of Chicago.

For two similar large-scaled warrior figures, see Finamore and Houston, *Fiery Pool, The Maya and the Mythic Sea*, 2010, p. 59, fig. 13 and Schmidt, de la Garza, and Nalda, ed., *Maya*, 1998, p. 541, fig. 98.

146

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Ulúa Marble Bowl with Effigy Handles
Late Classic, circa AD 550-950

Diameter: 12 ½ in (31.8 cm)

PROVENANCE

Fine Arts of Ancient Lands, New York, reportedly acquired in the 1970s from Stendahl Galleries, Los Angeles
Herbert L. Lucas, Los Angeles, acquired from the above before 1982
American Private Collection, acquired from the above

PUBLISHED

Smith College Museum of Art, ed., *Olmec, Maya, Teotihuacan, Aztec: Pre-Columbian Art of Mesoamerica*, Northampton, 1986, no. 82

EXHIBITED

Smith College Museum of Art, Northampton, *Olmec, Maya, Teotihuacan, Aztec: Pre-Columbian Art of Mesoamerica,* February 3-March 30, 1986
Museum of Fine Arts, Houston, *On the Edge of the Maya World: Stone Vases from the Ulúa Valley, Honduras,* February 23 - May 31, 1992
Princeton University Art Museum, Princeton, long term loan, 1982 - November 5, 1986, and October 11, 2000 - November 17, 2004

$ 170,000-200,000



The lustrous white stone vessels from the Ulúa Valley region of Honduras are well known for their alluring fluid low relief carvings and highly modelled zoomorphic handles. Carved from marble, they were made to feature both the creamy texture and warm translucency of the stone's surface. As part of a long tradition of Mesoamerican lapidary art, vessels such as the Ulúa examples show a remarkable ability of the ancient craftsman to model in stone.

First documented in the late nineteenth century, Ulúa style vessels represent a small corpus of fewer than 200 examples. They were valued luxury goods traded in a broad geographic range from Costa Rica in the south to the Central Maya lowland in the north. Vessels have been generally categorized into five groups by the variety of handle styles, but they are highly consistent in the overall design motifs of frontal and profile zoomorphic heads flanked by scrolls, scales, and scalloped forms.

Research on Ulúa vessels by Luke and Tykot has focused on the Travesia region, long regarded as an important site of a concentrated production of these beautiful bowls. They describe the integrative potential of specialized craftsmanship between communities; in particular, how the Ulúa style was developed and refined by generations of artisans, creating a trademark to celebrate Travesia as a sacred center (Luke and Tykot, "Celebrating Place Through Luxury Craft Production, Travesia and Ulua style marble vases", *Ancient Mesoamerica*, Vol. 18, No. 2, Fall 2007, p. 316). As Travesia was located in a prime cacao growing area of the Ulúa valley, access and control of this highly valued item contributed to the prominence of the community.

The low walls of this tripod bowl are carved with a frontal face marked by heavy-lidded oval eyes with tiny drilled pupils. A scrolling moustache brackets the toothy mouth of the face and confronted profile heads of a zoomorphic creature flank the sides. The uplifted snout blends its scrolled end into the overlapping scales of the horizontal band. Each massive handle depicts a crouching feline with its raised head snarling, and its body overlaid with the zoomorphic head found on the walls of the vessel.

A fine tall Ulúa vessel with similar handles is in the Cleveland Museum of Art, (inv. no. 1990.9); for other examples, see Kelemen, *Medieval American Art,* New York, 1944, pls. 94-95.



147

PROPERTY FROM THE FAMILY OF HERBERT BAKER, CHICAGO AND LOS ANGELES

Aztec Stone Feathered Serpent
Postclassic, circa AD 1300-1521

Height: 11 in (27.9 cm)

PROVENANCE

Herbert Baker, Chicago and Los Angeles, acquired by 1963
Thence by descent

$ 20,000-30,000

Solís and Velasco Alonso note that when the migrating Aztecs reached the center of present day Mexico they inhabited the ruins of the ancient city of Tula, the capital of the Toltecs, where they were "amazed at the achievements of its erstwhile inhabitants." (Solís and Velasco Alonso in Royal Academy, ed., *Aztecs*, London, 2002, p. 427). The Aztecs adopted the cult of the God Quetzacoatl, "the fabled founder and ruler of the city. They found the deity depicted as a serpent (his name means 'feathered serpent') and developed various versions of this image" (*ibid.*), which for the Aztecs symbolized fertility and abundance.

The present sculpture represents the divine serpent with great intensity. Its feathered body wraps around itself in a tortuous ball which suggests that the snake is the nucleus of energy and life. The dynamic energy of the body comes to repose in the head, which glares hypnotically. The sides of the mouth are curled back, opening at the front to reveal a pair of fangs and a forked tongue which slithers out.

See Royal Academy, ed., *Aztecs*, London, 2002, pp. 162 and 418, cat. no. 78, for a feathered serpent of similar form in the Fundación Televisa, Mexico City (inv. no. 21 pj. 8).



148

PROPERTY FROM A PRIVATE COLLECTION

Huastec Stone Figure with Staff
Postclassic, circa AD 900-1300

Height: 16 ⅜ in (40.6 cm)

PROVENANCE

Private Collection, acquired by the late 1960s

EXHIBITED

The Walters Art Museum, Baltimore, long term loan, 2000 - 2010

The Huastec staff figures of the Gulf Coast region are a distinct and enigmatic type. They are carved in tan limestone and typically are of aged figures hunched forward with the aid of a tall staff before them. The figure leans on his staff with both arms held close to the body and his hands wrapped tightly around the top. the fingernails fully modelled. His has the classic agd features of the mature individual with sharp cheekbones over sunken mouth area, set jaw and small rounded eyes. This figure wears a conical hat with the semi-circular plaited diadem ornament in the back, indicative of a ceremonial or high status position. This headdress is mainly a feature of the large standing priestess sculptures.

For the large, defining example of a staff figure, in the Metropolitan Museum of Art, (inv. no. 1978.412.17), see von Winning, *Pre-Columbian Art of Mexico and Central America*, New York, 1968, p. 227, fig. 330; for the staff figure type, see de la Fuente and Solana, *Escultura huasteca en piedra: catálogo*, Mexico City, 1980, pp. 89-100, pls. CCXVIII-CCXXXIX.

$ 15,000-25,000





149

PROPERTY FROM THE COLLECTION OF EDWIN AND CHERIE SILVER

Chupícuaro Female Figure
Late Preclassic, circa 300-100 BC

Height: 9 ⅞ in (25.1 cm)

PROVENANCE

John Jordan, Los Angeles
Edwin and Cherie Silver, Los Angeles, acquired from the above by 1970

Inventoried by Hasso von Winning, December 12, 1970, no. 73

EXHIBITED

This Chupícuaro figure shows an engaging and lively expression with deeply incised diamond-shaped eyes, upturned open mouth and elegantly sloping head with the central groove. Her classic quincunx designs on the face and torso are firmly outlined in black, with wavy striated designs on the thighs.

$ 5,000-7,000

150

PROPERTY FROM THE COLLECTION OF EDWIN AND CHERIE SILVER

Colima Postclassic Seated figure, El Chanal
Postclassic, circa AD 1250-1521

Height: 25 ¼ in (64.1 cm)

PROVENANCE

James Bodisbaugh, Santa Fe
Edwin and Cherie Silver, Los Angeles, acquired from above in 1969 or 1970

Inventoried by Hasso von Winning, March 28, 1970, no. 27 and further documented by Hasso von Winning on June 18, 1968, (personal communication to Edwin and Cherie Silver)

PUBLISHED

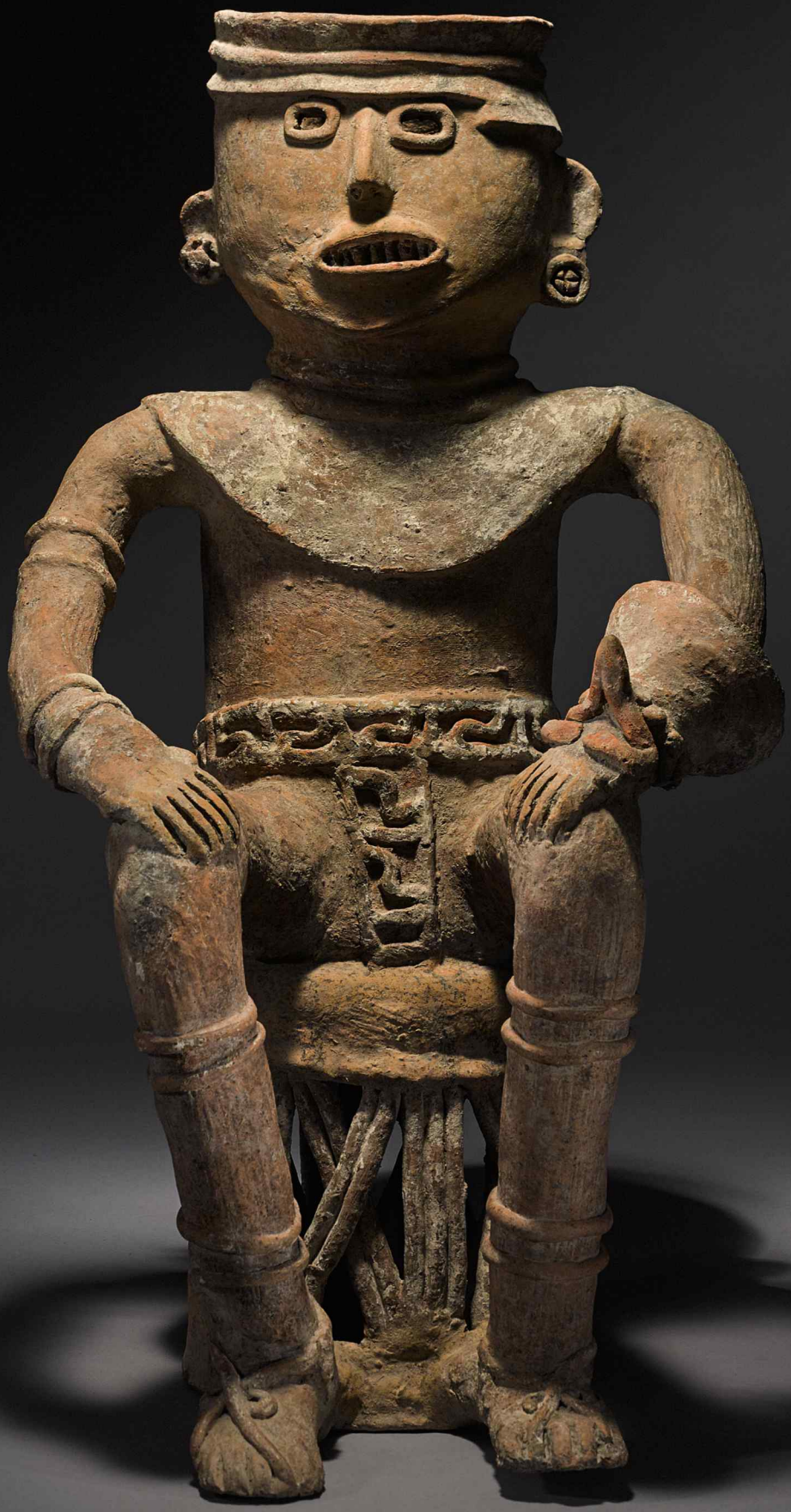
Von Winning, H., "Der westmexikanische equipal - *Stuhl*, Ein ethnologisch-archaologischer Vergleich", *INDIANA,* vol. 9, 1984, p. 184, fig. 3 a and p. 185, fig. 3d

EXHIBITED

Los Angeles County Museum of Art, Los Angeles, January 27 - June 30, 1975

This is the third figure of the trio of the rare, large Postclassic Colima figures from the Silver collection. Studied by Hasso von Winning in the late 1960s, the figures illustrate shaman on the ceremonial cane and bamboo stools known as *equipales*, seats of divine power. Carl Lumholtz studied the Huichol and Cora Indians of the Sierra Madre Occidental in the 1890s, providing detailed accounts on the rituals and festivals surrounding shaman using similar stools. This figure wears the accoutrements of a well dressed ceremonial figure, with thick patterned belt and loincloth, leg and arm jewelry, with the broad collar and headband showing crisscrossed ties at the back.

$ 10,000-15,000





151

PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

Veraguas Gold Bird Pendant circa AD 800-1500

Width: 5 in (12.7 cm)

PROVENANCE

Merrin Gallery, New York
American Private Collection, acquired from the above
Sotheby's, New York, May 14, 2004, lot 122, consigned by the above
Private collection, acquired from the above and by descent in the family

the dramatic raptor is cast with distinctive arching wings terminating in snake heads, and the lower edge is marked by serrated feather tips. He bears a prominent tapered beak and the head crest is composed of opposed saurian profiles; the pendant has a modern armature on the back for attachment as a brooch.

$ 15,000-20,000



152 (DETAIL)

152

PROPERTY FROM AN EAST COAST PRIVATE COLLECTION

Calima Gold Lime Dipper
Circa AD 200-400

Height: 9 ¾ in (24.8 cm)

PROVENANCE

Andre Emmerich Gallery, New York
Count and Countess Guy de Boisrouvray, Switzerland, acquired from the above
Sotheby's, New York, *Collection of the Count and Countess Guy de Boisrouvray*, October 27, 1989, lot 123
American Private Collection, acquired at the above auction
Sotheby's, New York, November 20, 1995, lot 61, consigned by the above
Private Collection, acquired at the above auction and by descent in the family

PUBLISHED

Gubelin, ed., *Collection Unique d'Objects d'Art de Epoque PreColombienne*, Berne, 1968, cat. no. 10
Andre Emmerich Gallery, ed., *Gods and Men in PreColumbian Art, A Special Exhibition*, New York, 1967, cat. no. 80

EXHIBITED

Gubelin, Berne, *Collection Unique d'Objects d'Art de Epoque PreColombienne*, June 11-July 6, 1968, no. 10
Andre Emmerich Gallery, New York, *Gods and Men in PreColumbian Art, A Special Exhibition*, October 6-November 25, 1967

the solid dipper is finely cast with a highly complex anthropomorpic seated figure with a saurian's head framed by graduated scrolls, the arms reaching around the bent knees and grasping the arching crest from above.

$ 15,000-20,000

153

PROPERTY FROM THE ESTATE OF ELAINE LUSTIG COHEN

Baule Gold Pendant Plaque, Côte d'Ivoire

Height: 4 ⅝ in (11.7 cm)

PROVENANCE

Aaron Furman, New York
Arthur Cohen and Elaine Lustig Cohen, New York, acquired from the above by the 1960s

$ 2,000-3,000



PROPERTY FROM THE JACQUELINE FOWLER COLLECTION

Diquís Gold Figural Pendant
circa AD 800-1500

Height: 3 ⅝ in (9.2 cm)

PROVENANCE

Laurence C. Witten II, Fairfield
Sotheby's, New York, November 20, 1995, lot 56, consigned by the above
European Private Collection, acquired at the above auction
Sotheby's, New York, May 9, 2006, lot 135, consigned by the above
Jacqueline Fowler, Connecticut, acquired at the above auction

the male figure is cast with classic Diquis features of the stylized form, with paddle-shaped feet, false filigree hands and a trophy-head style herringbone mouth, a suspension loop is at the back of the neck.

$ 8,000-12,000



PROPERTY FROM A PRIVATE COLLECTION

Colonial Wood Polychrome Effigy Beaker late 17th century

Height: 8 ¾ in (22.2 cm)

PROVENANCE

Nelson A. Rockefeller, New York
Sotheby Parke Bernet, New York, November 5, 1980, lot 75, consigned by the estate of the above
Acquired by the present owner's family at the above auction

$ 7,000-10,000

The Inca ceremonial and functional wood drinking vessels, known as *queros*, continued to be made in the 16th-17th century Colonial era in Peru. Made in pairs from wood originating from the tropical eastern slopes of the Andes, they are renown for the resinous inlaid polychrome designs derived from the plant *Elaeagia pastoensis* (Phipps, Hecht, and Martin, *The Colonial Andes: Tapestries and Silverwork, 1530-1830*, New York, 2004, pp. 182-183).

This fierce feline head has a pronounced openwork mouth with narrowed eyes and small raised oval ears. The back of the neck is incised and painted with a frieze of seven Inca and Colonial clothed figures in a combat scene. A very similar feline head example is in the National Museum of the American Indian, George Gustav Heye Center, New York (inv. no. 16/6131); and see Kelemen, *Medieval American Art*, New York, 1943, Pl. 276e.



156

PROPERTY FROM A PRIVATE COLLECTION

Ijo Mask, Nigeria

Height: 25 in (63.5 cm)

PROVENANCE

Private American collection
Lisa Bradley, New York
Acquired by the present owner from the above on April 20, 2008

$ 10,000-15,000



157

PROPERTY FROM THE COLLECTION OF GEORGE AND ROSEMARY LOIS, NEW YORK

Toma Mask, Guinea

Height: 21 in (53.3 cm)

PROVENANCE

Maurice Bonnefoy, Paris and New York
George and Rosemary Lois, New York, acquired from the above in 1967

PUBLISHED

Tom Phillips, ed., *Africa: the Art of a Continent*, Munich and New York, 1995, p. 362, cat. no. 5.24

EXHIBITED

The Royal Academy, London, *Africa: the Art of a Continent*, October 4, 1995 - January 21, 1996

Dramatic and mysterious in appearance, this mask was used during ceremonies of the *poro* society of the Toma people of present-day Guinea. Like it did for their Guinea Coast neighbors, the *poro* society played a vital role in Toma society, preserving political order and governing land use, initiation ceremonies, marriage, and trade, among other important social functions within the community. This mask reportedly depicts the character Nyangbai, the wife of the great forest spirit Dandai (or Landai) that embodied the power of *Poro*. During the clandestine initiation ceremonies for boys, this forest spirit "symbolically [devoured] boys during initiation in order to give them rebirth as men" (Phillips, ed., *Africa: The Art of a Continent*, New York, 1995, p. 362).

Surmounted by three stylized antlers, the face adopts a semi-oval form, the rounded chin balanced by the flat forehead. The semi-cylindrical plane of the exaggerated forehead, marked by parallel vertical grooves, projects perpendicularly from the plane of the face. The abstractly-shaped nose, in turn, hangs from the forehead at a perpendicular angle as well, flanked by two barely visible round holes that indicate the eyes. This minimalist and geometric design invokes an air of inscrutability, elevating the mask's spiritual power.

$ 20,000-30,000



158

PROPERTY FROM A PRIVATE COLLECTION

Dogon-Tintam Statue, Mali

Height: 53 in (134.5 cm)

PROVENANCE

Charles Ratton, Paris
Merton D. Simpson, New York, by 1976
Loudmer-Poulain, Paris, June 8, 1978, lot 242
Private Collection, acquired at the above auction
Loudmer-Poulain, Paris, December 4-6, 1980, lot 30, consigned by the above
Private Collection, acquired from the above auction via Merton D. Simpson, New York

PUBLISHED

Merton D. Simpson, advertisement, *African Arts*, Vol. X, No. 2, January 1977, p. 1

$ 250,000-350,000

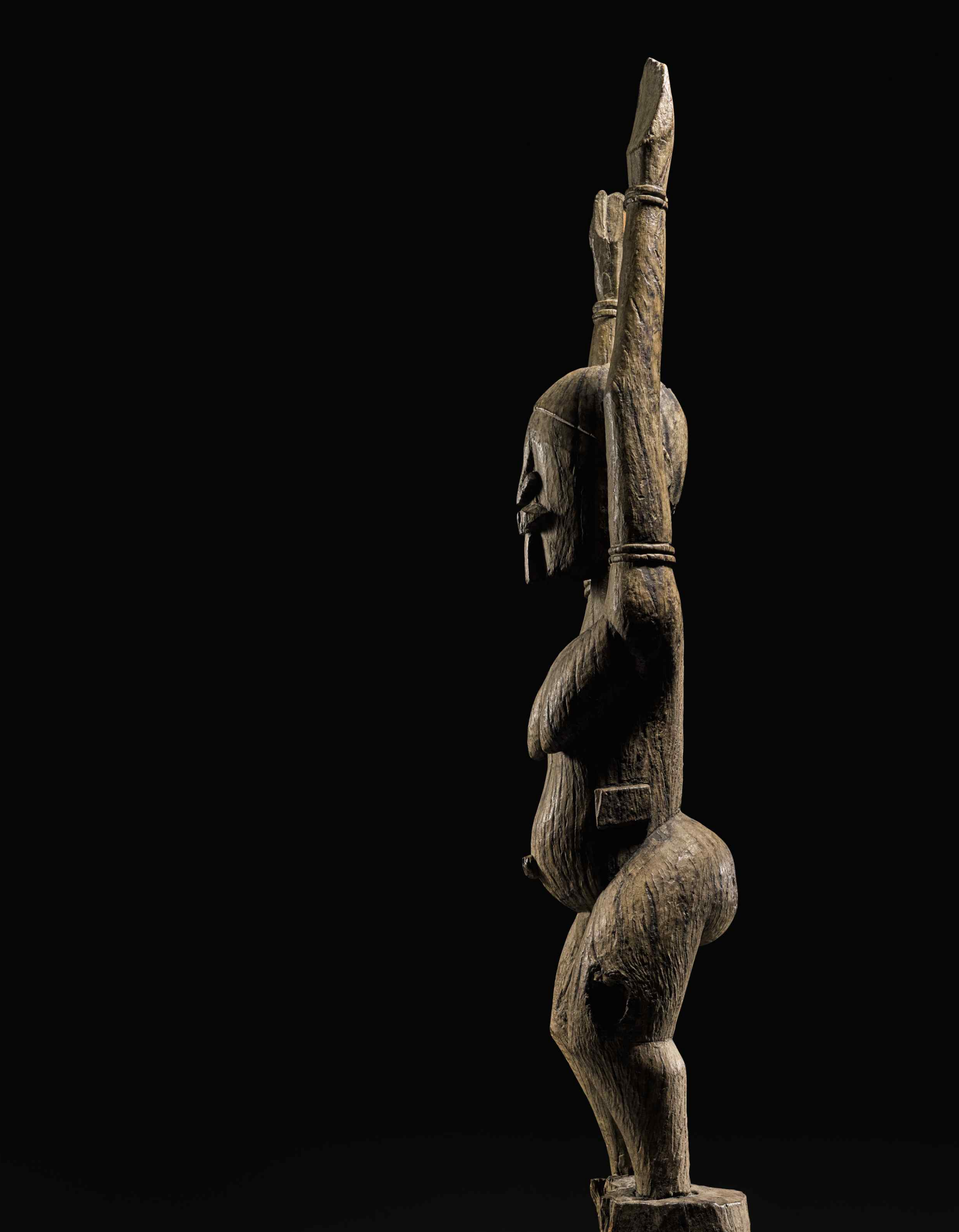


The sculpture of the Dogon people of Mali is one of the most iconic traditions in African art history. Following the exhibitions *Art of the Dogon* at The Metropolitan Museum of Art in New York (1988) and *Die Kunst der Dogon* at the Museum Rietberg in Zurich (1995), the most comprehensive exhibition on Dogon art, *Dogon*, was curated by Héléne Leloup in 2011 at the Musée du quai Branly in Paris. As Kate Ezra notes: "The Dogon live in one of West Africa's most spectacular landscapes. Their home is the Bandiagara Escarpment, a row of cliffs stretching 125 miles from southwest to northeast, parallel to the Niger River. The steep cliffs, some of them almost two thousand feet high, are cut in massive blocks separated by natural gorges, their sharp-edged faces punctuated by caves. The cliffs make access to Dogon villages difficult, and even though the center of Dogon country is only about 90 miles from the ancient commercial city of [Djenne], visitors to Dogon country since the beginning of the twentieth century have stressed the sense of isolation and remoteness that pervades the cliffs. According to oral traditions, the Dogon chose to settle on the cliffs precisely because of their inaccessibility" (Ezra, *Art of the Dogon: Selections from the Lester Wunderman Collection*, New York, 1988, p. 15).

The Dogon kept their sacred sculptures in caves in the cliff face, thereby preserving them for hundreds of years. Radiocarbon dating of wood sculptures from this region shows that a small number of the very earliest examples that survive in fact pre-date the arrival of the Dogon. Stylistic evidence supports the assumption that these extremely rare works belong to a lost culture which heavily influenced Dogon style, and was likely associated with the ancient empires of the Djennenke or Soninke peoples. Art historians have traced a stylistic continuity between the art thought to originate from these pre-Dogon societies through to the diverse substyles of the Dogon, who arrived on the Bandiagara around the fifteenth century.

Several attributes of the present figure relate to the pre-Dogon cultures of the escarpment, most notably the female subject, depicted with a fleshy body, thick, muscular legs, and pendulous breasts. According to Leloup, "Djennenke sculptures are different from others on the Plateau in that they include female ancestor figures. [... They] seem to represent the female ancestor of a lineage, which leads us to believe that [the founders of Djenne] possibly were matriarchal in the past" (Leloup, ed., *Dogon Statuary*, Strasbourg, 1994, p. 126).

In the absence of written history, little is known about the precise meaning of Djennenke and early Dogon iconography. Assuming continuity in oral traditions between the present-day Dogon population and the Djennenke, their territorial predecessors, we can transfer our understanding of iconography within the spiritual belief system of the successors. A distinctive and frequently-rendered subject of the Dogon corpus is a single standing figure with raised arms, a posture usually interpreted as a gesture of prayer—an effort to link earth and heavens—and in particular, an appeal for rain in the arid environment of Dogon country. Leloup writes: "The



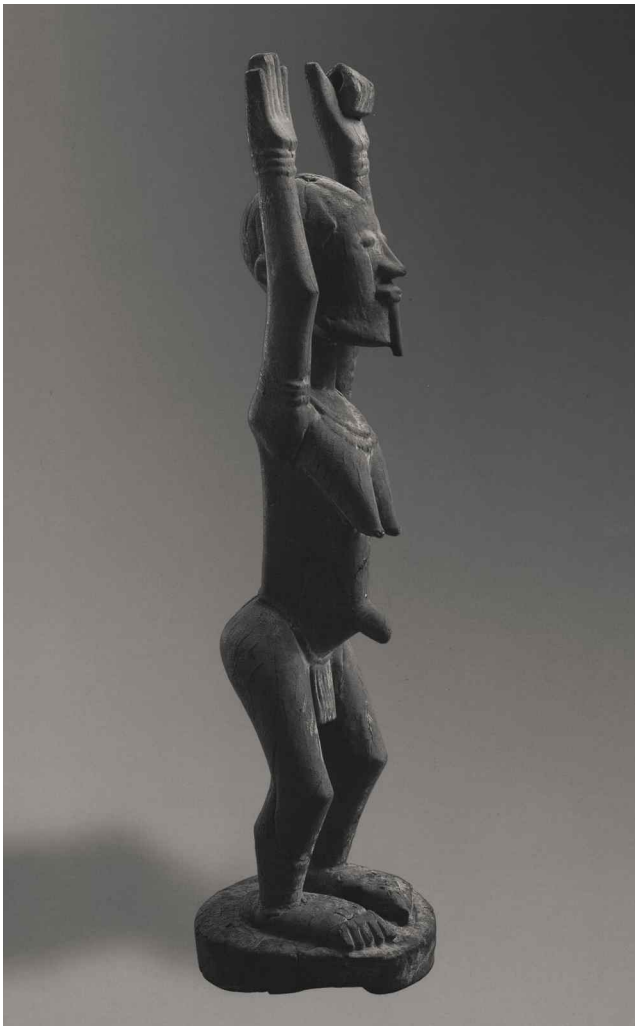


Fig. 1 Dogon-Tintam Figure, Barbier-Mueller Museum, Geneva (inv. no. 1004-3), height 76 cm.

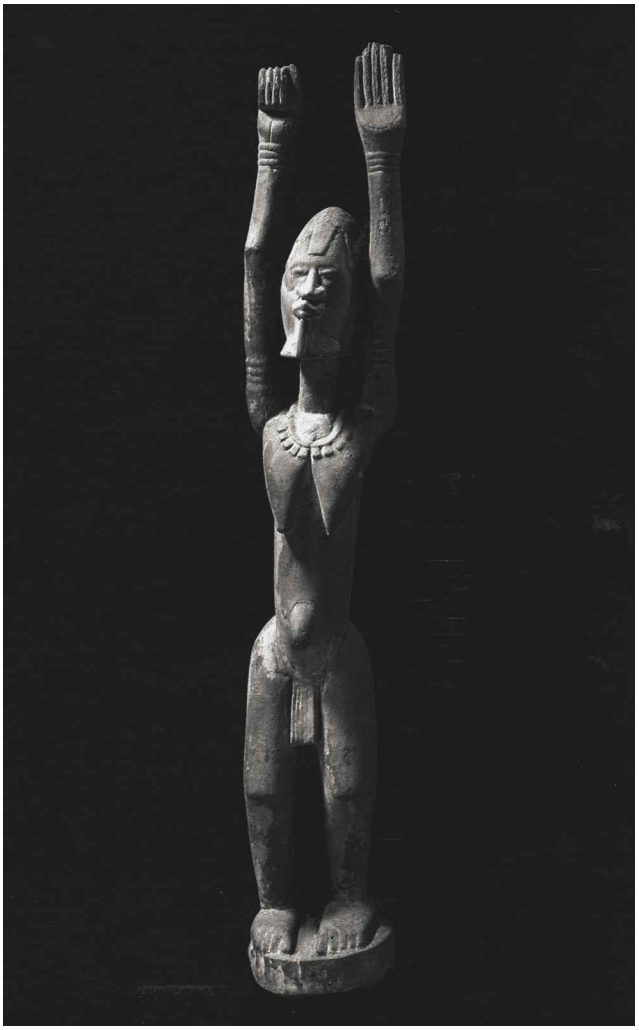


Fig. 2 Dogon-Tintam Figure, Rietberg Museum, Zurich (inv. no. RAF 257), height 98 cm.

statues with raised arms form part of a group of statuettes of different styles found all along the cliffs: Djennenke, classical Tellem, Niongom, Komakan, to which we can add the ones mentioned by Leiris, the 'raised arm' statuettes in the caves of Yougo [...]. These figures played a role in rainmaking rites performed by all the different inhabitants of the cliffs: a cultural adaptation by osmosis responding to the chronic lack of rain along the dry cliffs" (*ibid.*, p. 127). This iconography is an archetype found in some of the earliest Djennenke figures—including the hermaphrodite figure in the Musée du quai Branly, the male bust in the Musée Dapper and the hermaphrodite in the Fine Arts Museum of San Francisco, de Young Museum (*ibid.*, pls. 2, 7 and 16)—as well as in most of the (historically later) Dogon styles.

The stylistic features of this figure have convinced scholars to attribute the its origin to the east of the Bandiagara plateau, in a substyle coined Tintam by Hélène Leloup. She argues, "The choice of the Tintam name to characterize a style, rather than that of the region—Bondum—is partly due to the historical importance of this village, and also because its site, on a rocky outcrop at the end of a winding road [...] has remained animist, whereas the other large village in the Region, De, has been Fulha since the 15th century" (*ibid.*, p. 163).

The Tintam school of sculpture is distinguished for the originality of its style and iconography, which mixing the influences of the communities that have settled there. Here, "the large-scale muscular, realistic, energetic body" is representative of an indigenous component, while the chequered ventral scarification pattern reveals the influence of the Djennenke culture and the fan-shaped scarification at the corner of the eyes reveals the influence of the Songhay (*ibid.*, p. 164). The shorn coiffure, arranged in three sections on the forehead, is peculiar to the Tintam style. Two other figures display a very similar construction: one in the Barbier Mueller Museum, Geneva (fig. 1), and another in the Rietberg Museum, Zurich (fig. 2). Also related are a group of three other Tintam statue of related style: one the collection of The Metropolitan Museum of Art, New York, another in the Rautenstrauch-Joest-Museum für Völkerkunde of Cologne, and the one from the former Raymond and Laura Wielgus Collection, now at the Indiana University Art Museum in Bloomington (*ibid.*, pls. 101, 102 and 103).

These six statues assume a similar posture, with raised arms, imploring their ancestors for that element on which life depends. Their nudity likely evokes "a man appealing to superior powers and, as he ought to before entering the altar's enclosure, the Hogon, Binu or Chief of the Ginna, had to remove all his clothes except for a belt" (*ibid.*, pl. 101). The sensitivity of the features and the powerful balance of the composition are compounded by the perception of movement bringing the vertical dynamics to life, in particular in the bending of the elbows and the scale of the flat hands.





159

PROPERTY FROM THE COLLECTION OF JEAN-CLAUDE AND CHRISTINE L'HERBETTE

Bete Mask, Côte d'Ivoire

Height: 15 in (38 cm)

PROVENANCE

Reputedly Charles Ratton, Paris
Reputedly Maurice de Vlaminck, Rueil-la-Gadelière
Tristan Tzara, Paris, before 1956
Christophe Tzara, Paris, by descent from the above
Guy Loudmer, Hôtel Drouot, *Arts primitifs. Collection Tristan Tzara*, November 24, 1988, lot 213, consigned by the above
Armand Arman, New York and Vence, acquired at the above auction
Alain de Monbrison, Paris, acquired from the above
Jean-Claude and Christine L'Herbette, France, acquired from the above

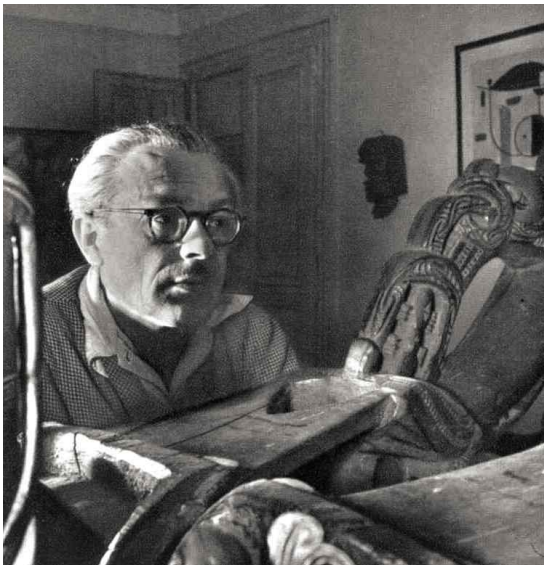
PUBLISHED

Maurice Allemand, *L'art de l'Afrique noire et "l'époque nègre" de quelques artistes contemporains*, Saint-Etienne, 1956, n.p., fig. 44, cat. no. 52
Alain Nicolas et. al., *Arman et l'art africain*, Marseilles, 1996, p. 65, cat. no. 14
Alain Nicolas et. al., *African Faces, African Figures: the Arman Collection*, New York, 1997, p. 81, cat. no. 46
Serge Fauchereau, ed., *Tristan Tzara, l'homme approximatif*, Strasbourg, 2015, p. 228, fig. d

EXHIBITED

Musée d'Art et d'Industrie, Saint-Etienne, *L'art de l'Afrique noire et "l'époque nègre" de quelques artistes contemporains*, March 20 - May 10, 1956
Musée des arts africains, océaniens et amérindiens, la Vielle Charité, Marseilles, *Arman & l'art africain*, June 23 - October 30, 1996, and travelling: musée national des arts d'Afrique et d'Océanie, Paris, December 3, 1996 - February 17, 1997
Rautenstrauch-Joest-Museum, Museum für Völkerkunde, Cologne, *Die Sammlung Arman. Afrikanische Kunst*, March 21 - August 10, 1997
The Museum for African Art, New York, *African Faces, African Figures: the Arman Collection,* October 9, 1997 - April 19, 1998

$ 18,000-25,000



Tristan Tzara in his study, rue de Lille, Paris, 1950s, the Bete mask visible on the wall behind him

160

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

Bamana Pulley Figure, Mali

Height: 6 ⅝ in (16.8 cm)

PROVENANCE

Harold Rome, New York (inv. no. B85)
Ben Heller, New York, acquired from the above
Private Collection, New York, acquired from the above in the late 1970s

$ 10,000-15,000



Although small in size this very rare Bamana pulley figure possesses a monumental sculptural quality. The expressive character of the head is emphasized by the intense energy of the dynamic posture, the arms held close to the sides of the body in a gesture which provides a striking counterpoint to the wide stance of the bent legs. Symbols of female beauty are visible in the scarification marks which adorn the face, stomach, and back of the figure, and in the pierced ears. The exceptional quality of the sculpture itself is enhanced by the superb old patina, which suggests that this object was long treasured by the owner who gazed upon it while at his loom.



161

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

Bamana Mask, Mali

The base probably by Earl Horter (1881 - 1940)
Height: 25 in (63.5 cm)

PROVENANCE

Paul Guillaume, Paris
Earl Horter, Philadelphia, acquired from the above before 1930
Elizabeth Lentz Horter, Philadelphia, by descent from the above
Sotheby's, New York, November 16, 1985, lot 381, consigned by the estate of the above
Private American collection, acquired at the above auction

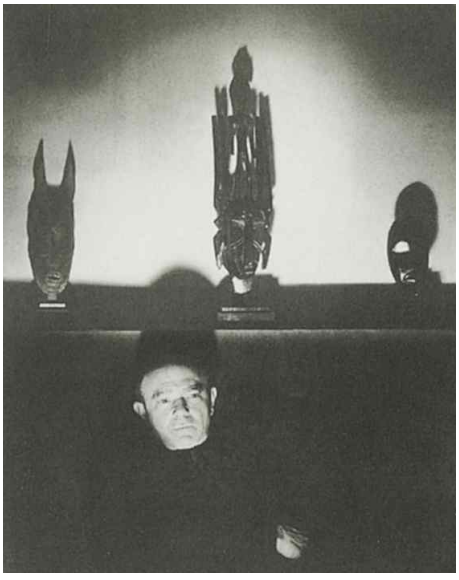
$ 70,000-100,000

PUBLISHED

James Johnson Sweeney, *African Negro Art*, New York, 1935, p. 32, cat. no. 32 (listed)
Lincoln Rothschild, *Sculpture Through the Ages*, New York, 1942, pl. CXX
Paul Radin and James Johnson Sweeney, *African Folktales and Sculpture*, New York, 1952, pl. 2
James Johnson Sweeney, *African Sculpture*, Princeton, 1970, fig. 2
Innis Howe Shoemaker, Christa Clarke, and William Wierzbowski, *Mad for Modernism: Earl Horter and his Collection*, Philadelphia, 1999, p. 135, figs. 61-62, p. 137, figs. 63-65, p. 142, pl. 87, p. 175, fig. 85

EXHIBITED

The Museum of Modern Art, New York, *African Negro Art*, March 18 - May 19, 1935
The Philadelphia Museum of Art, *Mad for Modernism: Earl Horter and his Collection*, March 7 - May 16, 1999



Earl Horter in his studio on Delancey Street, Philadelphia, with three African sculptures from his collection, including the present lot





In 1934, Alfred Barr, the director of the newly-founded Museum of Modern Art in New York, initiated a profound and audacious exhibition project which would dramatically influence the world's understanding of African art. Barr enlisted the curator James Johnson Sweeney to organize the first major exhibition dedicated to art from that continent at an American institution. With the help of Louis Carré and Charles Ratton, Sweeney and Barr gathered together more than five hundred major pieces for what would become a canon-defining event. *African Negro Art* opened at MoMA the following spring, and ran from March 16 to May 19, 1935. The exhibited works presented a picture of the taste for African art among artists and connoisseurs of the period. Works which were included in this exhibition and the accompanying catalogue have become icons of the genre: the seated Dogon figure loaned by Louis Carré, the Bangwa, Fang, and Kota works loaned by Helena Rubinstein, the Lega ivories loaned by Alphonse Stoclet, and Fang works loaned by Paul Guillaume, just to name a few.

As he gathered artworks for the exhibition, Alfred Barr wrote to the American artist Earl Horter of Philadelphia. Horter replied in a handwritten letter:

"Dear Mr. Barr, Your letter before me–concerning a negro mask [...] I have several in my possession and will loan anything I have which you desire. I have a fairly large one as follows. I still have some fine Picassos and Braques, Matisse, Dufy..."

Here Horter sketches in the margin of the letter the large mask to which he refers—the present Bamana Ntomo mask—surmounted by vertical tines flanking a standing figure above a cubist face.

As discussed in the catalogue produced on the occasion of the exhibition *Mad for Modernism: Earl Horter and His Collection*, held at the Philadelphia Museum of Art in 1999, Horter was notable as a member of the avant-garde, and an American proponent of the ideas in modern art percolating in Europe in the early twentieth century. Like fellow Philadelphian Dr. Albert C. Barnes, and indeed with Barnes' advice, Horter took an interest in the cubist forms of certain African traditions, and sought African sculptures from sources such as the French dealer Paul Guillaume, from whom he acquired the present mask.

The Horter Bamana mask relates closely to another which Barnes acquired, and which today remains in the Barnes Foundation (*see* Clarke, *African Art in the Barnes Foundation*, New York, 2015, pp. 78-80, cat. no. 2b). These masks are so distinctive and similar in their design and detail that they can be attributed to the same artist, an assumption supported by the fact that they were traded via the same source.

Regarding the present mask, Christa Clarke noted that during the 1935 run of African Negro Art, "Horter's Bamana mask was seen by a large audience, as attendance at the exhibition averaged a thousand visitors a day. The mask was also selected to be photographed by Walker Evans for a portfolio based on the exhibition.



Walker Evans, *Mask*, gelatin silver print, 1935, courtesy of a private collection

Evans photographed the mask in two closely cropped views, frontal and profile, emphasizing the angular lines and flat planes of the object. The portfolio itself, produced in a limited edition of seventeen, became an exhibition, displayed at a number of museums and galleries throughout the United States" (Clarke, *Mad for Modernism: Earl Horter and His Collection*, Philadelphia, 1999, pp. 136-138)

Clark continues: "When Horter died in 1940, he left behind only eleven works of African art, a collection that he characterized as 'small but intensive'" (*ibid*., p. 138) Horter's daughter Elizabeth Lentz Horter inherited the mask, and when her estate was sold at Sotheby's New York in 1985, the present mask was offered without fanfare, where it was acquired by the present owner.

While the early modernists considered objects like the Horter mask primarily for their formal characteristics, today we have the benefit of a greater understanding of their original context. According to Colleyn, "The *Ntomo*, a society of as-yet uncircumcised children, is well-known in the West thanks to its beautiful masks and the classic book by Dominique Zahan (Zahan, *Sociétés d'initiation Bambara : le N'domo, le Kore*, Paris, 1960). [...] The *Ntomo* opens the door of the *Korè*, and other initiation societies. Everybody knows the *Ntomo* song that summarizes the obligation of keeping their secrets: 'Close your mouth firmly, close your mouth; the mouth is the enemy' (*Aw ye a gweleya aw daw la, da de jugu ye*). The *Ntomo* dancers hold a whip or flexible rod, for it is within the framework of *Ntomo* that the young boys learn, by grace of ritual flagellation, to keep quiet and to suffer in silence" (Colleyn, *Bamana: The Art of Existence in Mali*, New York, 2001, p. 95).

Ntomo dancers represent primordial man and human perfection. They appear harmonious, androgynous and in possession of a multitude of human virtues. The Bamana believe the mouth to be a part of the anatomy intimately linked to the establishing of social interaction. By the same token, it can also be an origin of serious social disruption, especially through the spoken word. Thus the *ntomo* dancer is silent, uttering no sound while performing.

162

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

Seven Bamana Aardvark Marionette Heads, Mali

Length of largest: 12 ¾ in (32.4 cm)

PROVENANCE

Pace Primitive and Ancient Art, New York
Private collection, New York, acquired from the above circa 1980

$ 10,000-15,000







163

PROPERTY FROM THE COLLECTION OF GEORGE AND ROSEMARY LOIS, NEW YORK

Senufo Figural Staff, Côte d'Ivoire

Height: 19 ½ in (49.5 cm)

PROVENANCE

Gaston de Havenon, New York
George and Rosemary Lois, New York, acquired from the above in 1974

$ 15,000-25,000



164

PROPERTY FROM A PRIVATE COLLECTION

Bamana Pair of Antelope Headcrests, Mali

Heights: 20 ⅛ and 25 ⅝ in (51.1 and 65.1 cm)

PROVENANCE

Private Collection, acquired in the 1970s
Private Collection, acquired from the above

$ 15,000-25,000

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

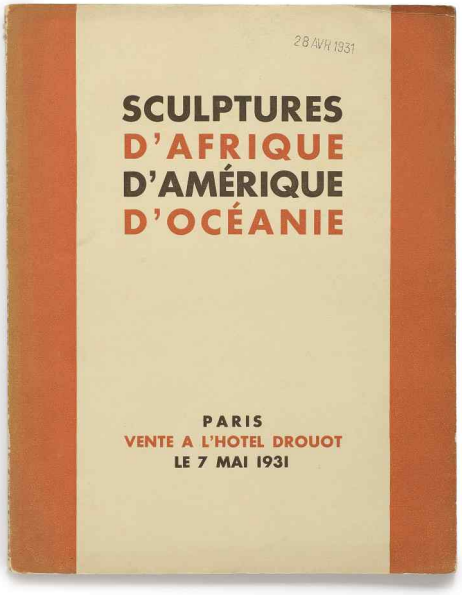
Baule Portrait Mask, Côte d'Ivoire

Height (without beard): 10 ⅝ in (27 cm)

PROVENANCE

Bellier, Hôtel Drouot, Paris, May 7, 1931, lot 5
Madame J. (1882-1958), Paris, acquired at the above auction
Private Collection, by descent from the above
Lance and Roberta Entwistle, Paris
European Private Collection, acquired from the above in 2012

$ 30,000-50,000



Since the first publication of several Baule sculptures in Carl Einstein's seminal book *Negerplastik* in 1915 (*see* plates 53-57, 60, 89, and 93-95), Baule art has been at the core of Western appreciation of African art. The present portrait mask, *mblo*, first appeared at auction in Paris in 1931, a time at which the European appreciation of the art historical significance of African art were still being formed, with Baule taking it place in the canon alongside other major African cultures such as Fang, Dogon, and Kongo.

In her important publication *Baule: African Art, Western Eyes*, Susan Vogel notes that "While the relative naturalism and consummate workmanship of Baule objects were praised at the outset, today these objects are appreciated for their subtle rhythms and a beauty that stops short of sweetness. To the Western eye, an essence of Baule style is a balanced asymmetry that enlivens while suggesting stability and calm. [...] To an art historian, the most consistent feature of Baule art, and one expressed across the wide variety of Baule object types, is a kind of peaceful containment. Faces tend to have downcast eyes and figures often hold their arms against the body, so that Westerners might feel that the mood of much classical Baule art is introspective." (Vogel, *Baule: African Art, Western Eyes*, New Haven, 1997, pp. 26-28).

Philip Ravenhill explains that Baule portrait masks, *mblo*, "are worn to enact a series of characters who dance to music with a participatory audience. The performance climaxes with the arrival of [*mblo*] in human form, especially portrait masks inspired by actual people. The subject portrayed in, and honored by, a mask may dance with it and address it affectionately as 'namesake' (*ndoma*)." (Ravenhill *in* Phillips, ed., *Africa: the Art of a Continent: 100 Works of Power and Beauty*, New York, 1996, p. 142).

"As in Baule figurative sculpture that depicts otherworldly mates or bush spirits, the face of the mask is critical to Baule ideas of personhood and verisimilitude. It is in looking at the mask's gaze that one perceives it as a person with a living presence. For the Baule, the eyes are the critical metaphor for sentient awareness and personhood, as in the two sayings 'his eyes are open' (*i nyi wo su*; i.e., he is alive) and 'his eyes have been opened' (*i nyi a ti*; i.e., he has reached the age of reason, or is open to new ideas). [...] In carving a portrait mask, the Baule artist renders and details the physical facial features - eyes, eyebrows, nose, mouth, ears - as a complex composition of continuous or broken planes, curves, and surfaces that yields a wholly three-dimensional form [...], the rendition of coiffure, beard, and facial scarification complement physical beauty by cultural notions of propriety, goodness, and relative age. In its details and specificity, the form is recognizable as an individual person." (*Ibid*.). As in the case of the present mask, where a beard is of human hair, rather than carved from the wood itself, "the depiction of a beard indicates that the person portrayed is an elder, one who has created a family, lived fully, and gained the wisdom and respect that comes with age." (*Ibid*.) Such a mask evokes the individual character and personal accomplishment of the person depicted, while at the same time acting as a symbol for younger people of the goal of a fulfilled adult life.



166

PROPERTY FROM A PRIVATE COLLECTION, PARIS

Baule Male Figure, Côte d'Ivoire

Height: 41 in (104 cm)

PROVENANCE

Maurice de Vlaminck (1876-1958), Paris and Rueil-la-Gadelière
Private Collection, presumably acquired from the above
Loudmer, Hôtel Drouot, Paris, July 2, 1987, lot 195, consigned by the above
Private Collection, Paris, acquired at the above auction
Bernard Dulon, Paris
Marceau Rivière, Paris
Galerie Ratton-Hourdé, Paris, acquired from the above in 2002
Private Collection, Paris

PUBLISHED

Boyer, Girard, Rivière, *Arts Premiers de Côte d'Ivoire*, 1997, p. 96, cat. no. 93
Galerie Ratton-Hourdé, *Baoulé - Collection Marceau Rivière*, 2002, p. 17
Hourdé, *Passeurs de Rêves*, 2016, pp. 14-15, cat. no. 3

EXHIBITED

La Flèche, *Arts Premiers de Côte d'Ivoire*, January 11 – March 3, 1997
Galerie Ratton-Hourdé, Paris, *Baoulé - Collection Marceau Rivière*, June 14 – July 27, 2002
Charles-Wesley Hourdé, Paris, *Passeurs de Rêves*, September 6-11, 2016

$ 200,000-300,000



Maurice de Vlaminck (1876-1958). French artist and writer. Circa 1930. © Adoc-photos / Art Resource, New York





The present statue is a dynamic masterwork by an accomplished sculptor, and an unusually large and fine example of the sacred art of one of Africa's key classical cultures: the Baule of present-day Côte d'Ivoire. The figure is especially significant amongst the corpus of large-scale Baule statues, as it can be attributed to a known Baule master. By the observation of similarities observed in works which have been dispersed in Western collections, scholars have defined the corpus of this sculptor and given the conventional name "the Vérité Master". This ambitious Baule sculptor, whose proper name we do not know, is so named for the famous example previously in the collection of Pierre and Claude Vérité, Paris (see fig. 1).

Following its creation and a long period of traditional use *in situ*, the present sculpture had a second life in Europe, near the very epicenter of the "discovery" of African art by the outside world. In the collection of the Fauvist painter Maurice de Vlaminck, one of the earliest and most influential proponents of the appreciation of African art, it witnessed the awakening of the outside world to the sculptural arts of Africa, and the infusion of African artistic concepts into European modern art.

In the bistro at Argenteuil: Maurice de Vlaminck and African Art

The story of the "discovery" of African art by Western artists in the emerging avant-garde at the start of the twentieth century in Paris has been well-told. Among the legends and lore there is one anecdote which stands out as the most commonly accepted (if perhaps embellished) version of the very genesis of this encounter: the first moment that an artist in Paris was struck by the thunderbolt of African sculptural aesthetics. It was Maurice de Vlaminck, the Fauvist painter, who claimed to have been the recipient of that first jolt of electricity.

The retelling of this famous story was summarized by Jack D. Flam:

"After having painted out-of-doors on a hot, bright day, Vlaminck stopped at a bistro in Argenteuil for some refreshment. As he stood drinking, he noticed on a shelf behind the bar three African objects. Two of them, painted red, yellow-ocher, and white, were Yoruba pieces from Dahomey, and a third, unpainted and quite dark, was from Ivory Coast. So struck was he by the force of these objects that he persuaded the owner to let him have them in exchange for buying the house a round of drinks" (Rubin, ed., *"Primitivism" in 20th Century Art*, New York, 1984, vol. 1, pp. 213-214)

Flam continues: "Vlaminck stated that he had already seen African sculptures on several visits to the Trocadéro museum with [André] Derain, but he had then regarded them merely as 'barbaric fetishes' of no particular aesthetic interest. In the bistro at Argenteuil, however, he reacted quite differently. So shaken was he by the African objects there that he later regarded the incident as a 'revelation', a word possibly borrowed from Picasso. Vlaminck was apparently quite fond of telling embroidered versions of this story, and it eventually became the most frequently cited account of the discovery of Primitive art" (*ibid.*).

Acknowledging that this narrative was perhaps more self-aggrandizing than strictly historical, Flam places the date at 1906, while Vlaminck had variously recounted a date of 1905 or even 1903. And while Vlaminck's own Fauvist works did then incorporate aesthetics borrowed from the observation of African art, perhaps more important was his role as an ambassador and his transmission of this fascination to other artists with whom he associated closely: Andre Derain, Henri Matisse, and Pablo Picasso. These artists shared ideas, visited each other, and passed objects between one another. Vlaminck was the source of the famed Fang mask which he sold to Derain; it was purportedly an encounter with this Fang mask in Derain's studio that first sparked the interest of Picasso and Matisse in so-called Primitive art. In another famously-retold account, Vlaminck, together with Derain, reportedly showed "the Black Venus" to Picasso, who declared it more beautiful than the Venus de Milo.

While these legends of the origins of "Primitivism" rely on anecdotes told later by the self-interested characters, it is clear that Vlaminck was a key player in the promotion of African art aesthetics to the Parisian avant-garde. Flam notes that "by his own account, what then struck [Vlaminck] was not the plastic originality of the African sculptures, but their instinctive expressiveness" (*ibid.*, p. 215). It is not known when he acquired the present sculpture for his personal collection, but the size, strength, and energetic expressiveness of the standing figure no doubt appealed to this fascination.

The Art of the Baule

Since the first publication of several Baule sculptures in Carl Einstein's seminal book *Negerplastik* in 1915, Baule art has been at the core of Western appreciation of African art. The Baule style is seen as one of the canonic African art traditions and its art historical significance is rivaled only by a few other cultures such as the Fang, Senufo, Kongo, and Luba/Hemba.

Vogel notes: "While the relative naturalism and consummate workmanship of Baule objects were praised at the outset, today these objects are appreciated for their subtle rhythms and a beauty that stops short of sweetness. To the Western eye, an essence of Baule style is a balanced asymmetry that enlivens while suggesting stability and calm. [...] To an art historian, the most consistent feature of Baule art, and one expressed across the wide variety of Baule object types, is a kind of peaceful containment" (Vogel, *Baule: African Art Western Eyes*, New Haven, 1997, p. 26, 28).

As LaGamma explains, from "a Baule perspective, human experience evolves out of and remains inextricably tied to the ancestral world (*blolo*)—referred to as 'the village of truth'—which controls and determines the fate of the living. *Blolo* affects the quality of harvests or the availability of game as well as the physical well-being and fertility of members of the community. The underlying causes and solutions to collective and individual difficulties that arise are relayed by diviners. This information [was believed to be revealed to the diviners] by the omniscient gods and ancestors within *blolo* through various methods, such as dreams, dances performed while in trance, and several divinatory instruments [...]. Diviners commission[ed] figurative works as a means of attracting [the attention of bush spirits, called *asye usu*, and bringing them out of the bush and into the village. The sculpture is described as *asye usu's* 'stool,' because the spirit uses it as a resting point. Such works represent idealized male or female figures in their prime, which the *asye usu* consider desirable forms to inhabit" (LaGamma, *Art and Oracle: African Art and Rituals of Divination*, New Haven, 2000, p. 23)

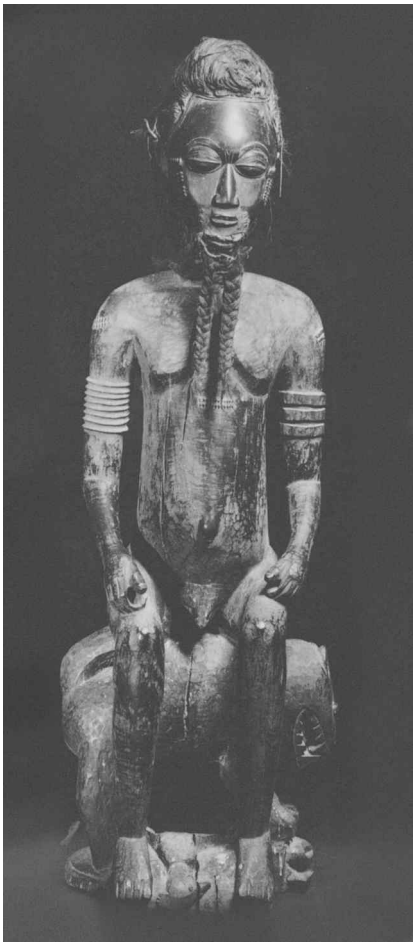


Fig. 1 Baule seated figure, previously in the collection of Pierre and Claude Vérité

Artists who were commissioned with the creation of sculptures used in divination had to follow closely the instructions of the diviners who might have been told certain details about the figure's required physical appearance, posture, scarification marks, jewelry, and hairstyle by the *asye usu* bush spirit itself, often during a dream.

According to LaGamma, the "level of artistry directly affect[ed] their owner's ability to prophesize by seducing nature spirits and inducing them to divulge insights into the human condition" (*ibid.*). And Vogel continues: "The largest, oldest and most elaborate Baule figure sculptures are made as the loci for gods and spirits that possess their human partners and send messages through them in trance state" (Vogel, *ibid.*, p. 221).

The Vlaminck Baule Statue by the Vérité master represents an idealized male in his prime, and was created as such a locus for an important spirit; its size, sculptural quality, rich attachments and ornate detail serving as means of attracting this spirit to settle in this vessel of access and communication.

Discussing a pair of Baule figures from the collection of The Metropolitan Museum of Art, Vogel defines more specifically the idealization of Baule attributes: "Their beautiful [...] coiffures, and their refined scarifications demonstrate their desire to please; their clean, healthy skin, and rounded muscles show they can work successfully, producing food and crafting the things needed by society. At ease in the world, their flexed legs show compressed energy, and the muscular tension of alertness" (*ibid.*, p. 236).

The Vlaminck Baule by the Vérité Master

Dr. Bernard de Grunne has defined this corpus of large Baule statuary which, on the basis of their strong stylistic similarities, can be attributed to a single master carver. De Grunne notes that the Vérité master created "some of the most spectacular [examples] of Baule statuary" (de Grunne, *Sedes Possesion: Seated Baule Figure as Thrones of the Spirits*, Brussels, 2016, p. 15). Hallmarks of the style include a highly developed muscular body, proud seated posture, a plaited fiber beard of multiple braids, and a relatively naturalistic face and head with classic Baule attributes: a coiffure made of tightly parallel incised lines and geometric scarification on the face, neck, and body. The tapering arms are decorated with varied repeating bands of adornment on the biceps.

Works in this group include: a seated figure previously in the collection of Pierre and Claude Vérité, for which the master is named (see fig. 1); a seated figure in The Menil Collection, Houston; and a seated figure in the American Museum of Natural History, New York.

At 104 cm in height, the Vlaminck Baule Female Statue is monumental in scale, one of the largest works in the classical Baule corpus, and the only known standing figure by the Vérité master.



167

PROPERTY FROM A PRIVATE COLLECTION, CONNECTICUT

Guro Heddle Pulley, Côte d'Ivoire

Height: 6 ¾ in (17 cm)

PROVENANCE

Andy Warhol, New York
Sotheby's, New York, *the Andy Warhol Collection*, Vol. II, April 24-26, 1988, lot 1406
Private Collection, Connecticut, acquired at the above auction

$ 6,000-9,000



168

PROPERTY FROM A PRIVATE COLLECTION

Dan Mask, Côte d'Ivoire

Height: 7 in (17.8 cm)

PROVENANCE

George Ortiz, New York
R. Stora and Company, New York, acquired from the above
Private Collection, New York, acquired from the above in the 1950s

$ 5,000-7,000





169

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

Dan or Kran Mask, Côte d'Ivoire or Liberia

Height: 8 ⅜ in (21.2 cm)

PROVENANCE

Georges Frederick Keller, Paris (inv. no. GFK 62)
Paolo Morigi, Magliaso-Lugano, acquired from the above
Kathy van der Pas and Steven dan de Raadt, Rotterdam
European Private Collection, acquired from the above in 2010

PUBLISHED

Paolo Morigi, *Raccolta di un amatore d'arte Primitiva*, Bern, 1980, p. 111, cat. no. 109
Kunstmuseum Bern, ed., *Kunst aus Afrika und Ozeanien. Eine unbekannte Privatsammlung/ Art d'Afrique et d'Océanie. Une collection privée inconnue*, Bern, cat. no. 109 (listed)
Kathy van der Pas and Steven van de Raadt, *Communicative Masks*, Rotterdam, 2010, p. 14, cat. no. 4

EXHIBITED

Kunstmuseum, Bern, *Kunst aus Afrika und Ozeanien. Eine unbekannte Privatsammlung/ Art d'Afrique et d'Océanie. Une collection privée inconnue*, August 22 - November 2, 1980

$ 15,000-25,000

170

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

Songye Mask, Democratic Republic of the Congo

Height: 25 ½ in (64.9 cm)

PROVENANCE

Bernard de Grunne, Brussels
Private Collection, New York, acquired from the above

Dynamic and well-proportioned, stylized yet expressive, the formal boldness of *kifwebe* masks have made them icons of African art. The iconography of *kifwebe* masks is highly symbolic and contains numerous references to Songye mythology and cosmology. The deep painted striations recall the metaphysical labyrinth that initiates travel through during their initiation, as well as the rainbow python which is at the center of the Songye creation story. While the masks are connected to manifestations of magical and religious power, they are also linked to earthly functions. As Neyt notes, "the mask societies see themselves as organs of population control and even judiciary and coercive agencies which reinforce the power of the chief and the nobles." (Neyt, *La redoutable statuaire d'Afrique centrale songye*, Brussels, 2004, p. 362).

$ 20,000-30,000



171

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

Kota Reliquary Figure, Gabon

Kota Reliquary Figure, Gabon
Height: 24 ½ in (62.2 cm)

PROVENANCE

Alain de Monbrison, Paris
Private Collection, California, acquired from the above in 1983

$ 200,000-300,000





Kota reliquary figures have become icons of world art, and are today instantly familiar to Western viewers. The basic elements of this tradition are distinctive and do not exist elsewhere in Africa; carved in wood, the human head is rendered with graphic geometrical shapes in a flattened, mostly two-dimensional form, rising vertically on an integrally carved cylindrical neck above an open lozenge. The front of the sculpture is covered with an arrangement of flattened metal attachments in varying colors. No two figures are entirely identical, but the tradition conforms to certain basic canons, which in the minds and hands of Kota artists, were subject to an astonishing diversity of formal improvisation, reduction, embellishment, and invention.

The present figure is of unusually strong architecture and bold expression: large dome-shaped eyes punctuate the mouthless face, which is rendered in an elegant convex heart-shape circumscribed from brows to chin. A sharp central ridge divides the face vertically, running down the forehead into a blade-shaped nose, the line tapering outward in a triangular section running into the chin. The artist has arranged fields of multiple colors of copper and brass with great success, most strikingly with an orange copper-colored field providing the backdrop for the dramatic circular eyes.

Within the Kota corpus, attempts to attribute to a sub-style, region, or atelier is difficult and can be paradoxical if based upon individual attributes. The present figure relates quite closely in the style of the heart-shaped face to a figure from the collection of the Musée Dapper, Paris, as well as to one face of a janus example sold at Sotheby's, Paris, June 21, 2017, lot 74. In contrast to the Dapper example, the present figure and the janus bear the classic transverse crescent coiffure and fanning side-coiffures with cylindrical pendants.

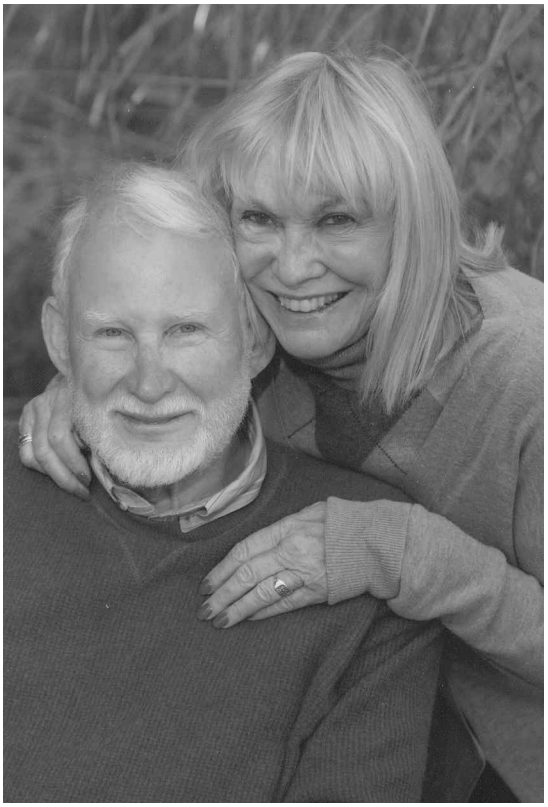
The iconographic designs of Kota figures reference the faces and indeed the skulls of those whose sacra they watched over. The surfaces of copper and brass—as highly valued as gold in nineteenth century Gabon—were kept gleaming by repeated sand polishing, and evoked the sparkling surface of a body of water, beyond or beneath which was the world of the deceased. For their creators, these sculptures embodied a mystical conduit between the living and the dead.

SELECTIONS FROM THE COLLECTION OF MARTIN AND ROBERTA LERNER

LOTS 72–77

In a distinguished career spanning nearly 50 years, Martin Lerner has made plentiful contributions to the vast and varied field of Indian and Southeast Asian Art as a curator, professor, lecturer, and advisor. As a young man, he served in the U.S. Armed Forces and was stationed in Asia. He then returned to New York to study history of art at New York University's Institute of Fine Arts. After appointments at the University of California-Santa Barbara, Case-Western Reserve University, and the Cleveland Museum of Art, Martin returned to New York again to initiate the department of Indian and Southeast Asian art at The Metropolitan Museum of Art. During Martin's tenure at the Metropolitan, he organized numerous major exhibitions and oversaw the installation of The Florence and Herbert Irving Galleries of South and Southeast Asian Art. His many books include *The Flame and the Lotus: Indian and Southeast Asian Art from the Kronos Collections* (1984), *The Lotus Transcendent: Indian and Southeast Asian Art from the Samuel Eilenberg Collection* (1991), and *Ancient Khmer Sculpture* (1994). He is also the author of numerous articles and has lectured at dozens of institutions worldwide. As a consultant, he has helped to build and sustain collections of Southeast Asian Art at a number of other museums in the U.S. and abroad. Martin also serves as an advisor to the World Monument Fund's *Watch List of the 100 Most Endangered Sites*, and has published on the complex problems of looting and preservation of cultural patrimony.

Throughout his career as a scholar of Indian and Southeast Asian Art, Martin Lerner has nurtured a personal passion for the sculptural arts of another continent: Africa. With the purchase of his first African object in 1962, he began a journey that would lead him to the most prominent galleries, historic auctions, and renowned private collections. Applying the rigorous scholarship, demanding standards, and exacting connoisseurship of a museum curator, he built a rich, comprehensive personal collection of African Art for his own home.





172

AFRICAN SCULPTURE FROM THE COLLECTION OF MARTIN AND ROBERTA LERNER

Mambila Figure, Cameroon

Height: 17 ½ in (44.5 cm)

PROVENANCE

Paul Gebauer, collected *in situ* in the 1940s
Bernd Muhlack, Kiel, acquired from the above
Pierre Dartevelle, Brussels
Pace Primitive, New York, acquired from the above in 2006
Martin and Roberta Lerner, New York, acquired from the above in January, 2009

According to Kerchache (1990: 144), Mambila "religious life centres around ancestor worship. Every village has an ancestor hut that is entrusted to the care of the elder. It is built of stilts and has an image called 'Baltu' displayed on its front wall which shows a man and a woman holding a net which is used for catching birds or fish. The ancestor figures of the Mambila are kept in such nets. These figures are carved out of very soft wood and painted with red, white and black pigments. They are called *tadep* or *tadep dia* (figures that measure 30 cm or more)."

The present *tadep* has been rendered with a particularly animated expression, the figure's eyes depicted as two short tubular forms protruding from large round sockets and the mouth agape. The boxy shoulders and arms and the corpulent torso lend the figure a weighty presence, while the bent legs imbue the sculpture with a spring-like energy.

$ 30,000-50,000



173

AFRICAN SCULPTURE FROM THE COLLECTION OF MARTIN AND ROBERTA LERNER

Kongo Seated Power Figure, Democratic Republic of the Congo

Height: 11 ¾ in (30 cm)

PROVENANCE

Private Collection, acquired *in situ* in Angola
Thence by family descent to the granddaughter of the above
Christie's, London, June 22, 1981, lot 153, consigned by the above
Bryce Holcombe, New York, acquired at the above auction
Pace Primitive and Ancient Art, New York, acquired from the above
Martin and Roberta Lerner, New York, acquired from the above in 1987

PUBLISHED

Raoul Lehuard, *Art Bakongo. Les Centres de Style*, Arnouville, 1989, Vol. I, p. 133 and Vol. II, p. 487, no. J 4-2-1
Christiane Falgayrettes-Leveau and Robert Farris Thompson, *Le Geste kôngo*, Paris, 2002, p. 105

$ 80,000-120,000





The *phemba* figures of the Kongo-Yombe people are among the icons of African art. Counted among them are some of the most highly sought-after sculptures such as the Robert Rubin *phemba*, which was later in the collection of Myron Kunin (*see* Sotheby's, New York, November 11, 2014, lot 95), and the oeuvre of the sculptor known as the Master of Kasadi (*see* for example Sotheby's, New York, May 7, 2016, lot 5). As the primary figure of the present lot is male, shown grasping a plank-like beard, it cannot be classified as *phemba*, a type which was thought to relate to women's cults. However the configuration of the figural group, with the baby reclining in the lap of the adult, and the figure seated upon an integrally-carved plinth decorated around the edge with a strip of geometric design, is undoubtedly close in form. As such, the iconography of the *phemba* type is relevant to our interpretation of the subject.

Regarding the *phemba* corpus, LaGamma writes: "Commanding female figures of imposing stature were a major subject addressed by Kongo sculptors during the nineteenth century. A high note among these artistic attributes featuring powerful women is a corpus of what at first glance appear to be 'mother and child' figures. These works are striking for their conflation of iconographic elements relating leadership with motherhood, and new life with death ... Scrutiny of the sculptures makes evident that their authors insightfully mined the quintessential human relationship as metaphor for the dynamics of power between this world and that of the ancestors; between clan founders and their descendants; and between mothers and their progeny. This imagery draws on the profound connection of a mother and her dependent infant as a manifesto of the Kongo idea of *mbongo bantu*, or 'wealth in people.' [...]" (LaGamma, ed., *Kongo: Power and Majesty*, New York, 2015, p. 161)

According to William Fagg, aside from the gender of the depicted subject, it is "in other respects, including sculptural quality, extremely similar to the best of them. The attributes of kingship—bracelets, etc.—are also very like those on the famous phemba [...]" (Fagg, in Christie's, ed., *Tribal Art*, June 22, 1981, lot 153, p. 49). He also observes: "The most extraordinary feature of the piece is the position of the child, which, as a result of the truncation noted above to accommodate the medicine box, is somewhat obscure at first sight" (*ibid.*)

The Lerner Kongo male figure is also distinguished by the remains of a ritual adaptation, made *in situ*; it appears to have been modified during its use in central Africa as a power figure (*nkisi*) with a crusty cylindrical charge added to the abdomen, nestled in the openwork space above the figure of the reclining child. Kongo power figures, or *minkisi* (sing. *nkisi*), took many different human and animal forms, including powerful female subjects which project virtues of stability, fecundity, physical beauty, and the propagation of family lineage. These were carved by a professional sculptor, and then activated to their full function by a diviner (*nganga*) through the addition of magical materials taken from the natural world. The eyes, which also contain magical substances, are covered with glass. These serve as a window onto the world of spirits, to which this figure acts as intermediary.

AFRICAN SCULPTURE FROM THE COLLECTION OF MARTIN AND ROBERTA LERNER

Gere or Kran Mask, Côte d'Ivoire

Gere or Kran Mask, Côte d'Ivoire
Height: 10 in (25.4 cm)

PROVENANCE

Merton D. Simpson, New York
Martin and Roberta Lerner, New York acquired from the above in April 1965

EXHIBITED

Cleveland Museum of Art, on loan from May – November 16, 1968
Cleveland Museum of Art, on loan from July, 1970 – March 31, 1971

$ 60,000-90,000

For many tribes living along the Guinea Coast in West Africa, masks played an important role in maintaining religious, social, and political order. While some masks were made for entertainment and public ceremonies, others, including this expressive mask from the Gere or Kran people of western Côte d'Ivoire, were used in secretive rituals associated with the *Poro* society, common across many cultures in the region. The main functions of the *Poro* society were to provide adjudications in questions of justice and to oversee a rigorous initiatory process for boys. As the missionary George Harley notes in his papers on the *Poro*: "The religious significance of the Poro should be emphasized. Not only are the men supposed to meet the ancestral spirits in the sacred grove; but they conduct rites and sacrifices of a type suggesting the worship of high gods. Though these high gods do not form a pantheon as they do among the semi-Bantu of Nigeria, there is evidence that traces of them appear in the secret ritual within the Poro, perhaps visibly as masked figures" (Harley, "Notes on the Poro in Liberia", *Papers of the Peabody Museum of American Archaeology and Ethnology*, Vol. XIX, No. 2, 1941, p. 4).

The mask's refined sculptural form, encrusted sacrificial patina, and traces of red ochre pigment testify to its great age and use in a ritualistic context. Acquired by Martin and Roberta Lerner early in their collecting careers, this mask was on view at the Cleveland Museum of Art two separate times in the late 1960s and early 1970s.



The present lot on view at the Cleveland Museum of Art





175

AFRICAN SCULPTURE FROM THE COLLECTION OF MARTIN AND ROBERTA LERNER

Yaka Power Figure, Democratic Republic of the Congo

Height: 12 ⅞ in (32.7 cm)

PROVENANCE

Marcia and Irwin Hersey, New York
Sotheby's, New York, May 10, 1988, lot 73, consigned by the above
Armand Arman, New York and Vence, acquired at the above auction
Tambaran Gallery, New York
Martin and Roberta Lerner, New York, acquired from the above in February, 1993

PUBLISHED

Warren M. Robbins and Nancy Ingram Nooter, *African Art in American Collections, Survey 1989*, Washington, D.C., 1989, p. 412, no. 1046
Frank Herreman, ed., *To Cure and Protect: Sickness and Health in African Art*, New York, 1999, cat. no. 63

EXHIBITED

Museum for African Art, New York, *To Cure and Protect: Sickness and Health in African Art*, February 7 - August 31, 1997

$ 25,000-35,000





176

AFRICAN SCULPTURE FROM THE COLLECTION OF MARTIN AND ROBERTA LERNER

Suku Flywhisk, Democratic Republic of the Congo

Height: 17 ½ in (44.5 cm)

PROVENANCE

Dr Paul Chadourne, Garches
Alain de Monbrison, Paris, acquired from the above
Merton D. Simpson, New York
Martin and Roberta Lerner, New York, acquired from the above in 1984

In many central African traditions high-status objects of regalia served both a practical and a sacred ritual function; images of ancestors reference the clan lineage of the aristocratic bearer, confirming his power and authority. The present flywhisk is composed of a dramatically-rendered image of an attenuated human body, with deeply sweeping arms grasping at the mouth in an expressive posture seen frequently in Suku, Yaka, and Hungaan art. A deeply layered glossy patina attests to a long period of use in situ. Both the configuration of the figure and the construction of the fibrous bindings connecting the animal-hair whisk to the handle relate closely to two early examples published in Bourgeois (Arthur P. Bourgeois, *Art of the Yaka and Suku*, Meudon, 1984, p. 47, figs. 16-17).

This flywhisk was once in the collection of Paul Chadourne, critic, journalist, and an occasional member of the Dada group around 1922. Like his friends Paul Eluard and Tristan Tzara, Chadourne was a collector of African and Oceanic art. He lent objects to several of the most important exhibitions of the twenties and thirties, including the *exposition d'art africain et océanien* at the Galerie du théâtre Pigalle, Paris, in 1930 and *African Negro Art* at the Museum of Modern Art, New York, in 1935.

$ 60,000-90,000



177

AFRICAN SCULPTURE FROM THE COLLECTION OF MARTIN AND ROBERTA LERNER

Songye Miniature Figure, Democratic Republic of the Congo

Height: 5 ⅞ in (14.9 cm)

PROVENANCE

Boris Kegel-Konietzko, Hamburg
Pierre Dartevelle, Brussels
European Private Collection, acquired from the above
Bonhams, New York, November 13, 2007, lot 2233, consigned by the above
Martin and Roberta Lerner, New York, acquired at the above auction

See Sotheby's, Paris, June 12, 2012, lot 99, for a similar miniature power figure, reportedly also once in the Kegel-Konietzko collection.

$ 6,000-9,000

178

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

Luluwa Miniature Figure, Democratic Republic of the Congo

Height: 5 ½ in (14 cm)

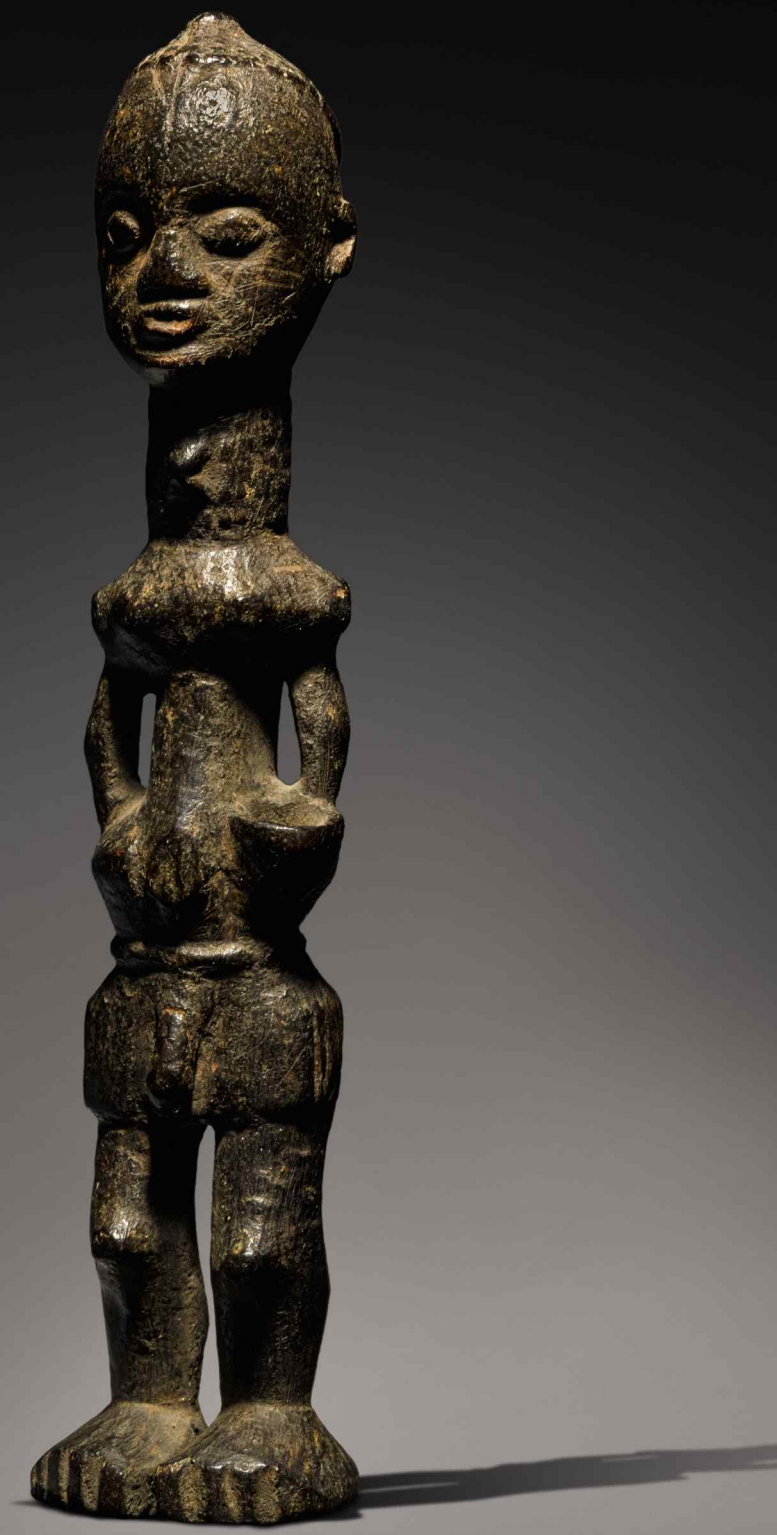
PROVENANCE

Pierre Dartevelle, Brussels
Private Collection, New York, acquired from the above in the 1980s

The Luluwa people live in south-central Democratic Republic of the Congo, along both shores of the Luluwa river in the north and the Kasai river in the west. Situated between the empires of the Luba, Chokwe, and Kuba, the Luluwa received significant cultural impulses from their neighbors which they converted into a highly sophisticated culture of their own. The name Luluwa covers a number of subgroups whose languages are variants of *Chiluba*, the language spoken by the Luba people. According to Petridis, the Luluwa "are said to have had their origin in Katanga Province in southeastern Congo, emigrating in successive waves between the 17th and 18th centuries." (Petridis, *Art and Power in the Central African Savanna: Luba, Songye, Chokwe, Luluwa*, Brussels, 2009, pp. 119-122).

No less intricate than larger Luluwa sculptures, this figure expresses the classical ideals of Luluwa beauty in miniature. Its elongated neck, marked by geometric scarification patterns, and high forehead are symbols of ideal beauty in the Luluwa canon. The delicately carved facial features embodies a subtle elegance, in contrast to the more masculine and cubistic depiction of the torso, anchored below by oversized legs and feet that imbue the man with a sense of mass. The size of this sensitively carved sculpture meant that it belonged to an individual, probably as a protective talisman bearing the power of ancestral spirits. The small bowl that the figure holds in his left hand was likely a receptacle for *bishimba*—magical substances that activated the figure's supernatural power.

$ 3,000-5,000



179

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

Lwalwa Mask, Democratic Republic of the Congo

Height: 12 ¼ in (31 cm)

PROVENANCE

Dr Daniel Mueller, acquired *in situ* before 1938
Adrian Schlag, Brussels
Didier Claes, Brussels
European Private Collection, acquired from the above in 2011

The bold face masks of the Lwalwa people of present-day Democratic Republic of the Congo present an abstract conception of the human face which western viewers have admired since the first examples were brought to the attention of the outside world in the early 20th century. Composed of strong, simplified planes, this mask combines the architecturally cubistic design for which the Lwalwa are famous with a naturally rounded, fluid finish. The solid vertical ridge of the nose bisects the softer squinting line of the eyes, giving a meditative, sublime expression. As William Rubin has pointed out, Lwalwa masks bear an affinity with the dramatic profiles and sculptural solidity of Pablo Picasso's busts of the 1930s. The present example was acquired in Africa quite early, having been collected before 1938, and bears a deep, glossy, aged patina from use and handling.

$ 50,000-80,000





180

PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

Bembe Mask, Eastern Kivu, Democratic Republic of the Congo

Height: 12 in (30 cm)

PROVENANCE

Robert and Jean Shoenberg, St Louis
Christie's, New York, *African and Oceanic Art: the Robert and Jean Shoenberg Collection*, November 14, 2008, lot 58
Jean-Baptiste Bacquart, London and Paris, acquired at the above auction
European Private Collection, acquired from the above

PUBLISHED

Jean-Baptiste Bacquart, *Résonances. Masques Africains - Art Moderne*, London, 2009, p. 17

$ 7,000-10,000

181

PROPERTY FROM A PRIVATE COLLECTION

Lega Mask, Democratic Republic of the Congo

Height: 8 ¾ in (22.2 cm)

PROVENANCE

Abraham M. Adler, New York, probably acquired in the 1950s
Private Collection, by descent from the above

$ 20,000-30,000





182

PROPERTY FROM THE FAMILY OF HERBERT BAKER, CHICAGO AND LOS ANGELES

Lega Mask, Democratic Republic of the Congo

Height: 5 7/8 in (15 cm)

PROVENANCE

Herbert Baker, Chicago and Los Angeles, acquired by 1969
Thence by descent

PUBLISHED

Douglas Newton, *The Herbert Baker Collection*, New York, 1969, p. 21, cat. no. 33

EXHIBITED

The Museum of Primitive Art, New York, *The Herbert Baker Collection*, November 19, 1969 - February 7, 1970

$ 6,000-9,000

183

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

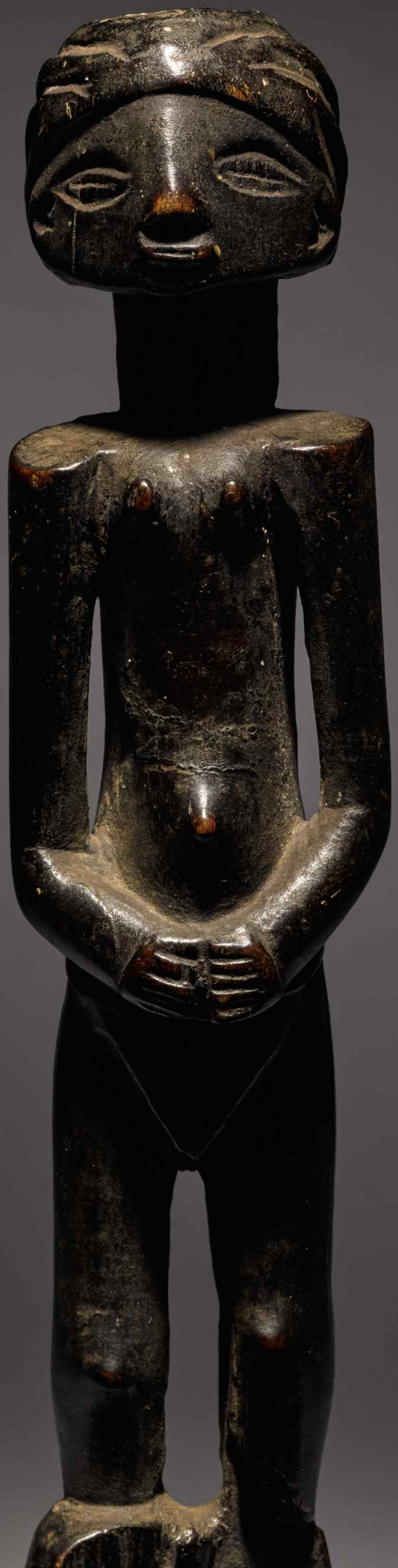
Luba Female Figure, Democratic Republic of the Congo

Height: 6 ¾ in (17 cm)

PROVENANCE

Bernd Muhlack, Kiel
Private Collection, New York, acquired from the above

$ 6,000-9,000





184

PROPERTY FROM A PRIVATE COLLECTION

Teke-Tsaye Mask, Republic of the Congo

Height: 13 ¾ in (35 cm)

PROVENANCE

Private Collection, reportedly collected *in situ* in the 1950s while working as a colonial official
Marceau Rivière, Paris, acquired from the above
Merton D. Simpson, New York, acquired from the above in 2002 (inv. no. 9211)
Quinn's Auction Galleries, Falls Church, Virginia, *the Estate of Merton Simpson*, October 1, 2016, lot 315
Private Collection, acquired at the above auction

PUBLISHED

Raoul Lehuard, "À propos de masques Teke-Tsaye récemment découverts dans des collections privées", *Arts d'Afrique noire*, No. 124, Winter 2002, p. 15, fig. 2

Created by the Teke-Tsaye people, who live in the eastern region of the Republic of Congo, this mask is defined by an overhanging forehead, two thin slits that provide a field of vision for the wearer, and holes designed to receive a decor of feathers and plant fibres that dot the masks' circumference. Its discoid shape and the polychromatic design covering the surface combine to form an abstract aesthetic. According to Marie-Claire Dupré, these complex patterns are all esoteric designs and decoding them could help uncover "important information on the history of the Teke tsaye" (Dupré, "Masque de danse ou cartes géopolitiques ? L'invention de Kidumu chez les Téké Tsayi au XIX^{e} siècle", *Cahiers des Sciences Humaines*, No. 26, 1990, pp. 447-471).

The iconography of the masks, born from dreams and the use of hallucinogenic roots, are arranged symmetrically and are associated with secret knowledge that "commemorates the sky, the stars, the migration of the tsaayi, and the relationship between the stars, nature spirits, and veiled presence of ancestors" (Neyt, *Fleuve Congo*, Paris, 2010, p. 69).

$ 10,000-15,000

185

PROPERTY FROM A PRIVATE COLLECTION

Suku Janiform Figure, Democratic Republic of the Congo

Height: 21⅞ in (55.5 cm)

PROVENANCE

Collected *in situ* by Colonial Agent André Wautis before 1960
Stolper Galleries of Primitive Art, New York and Los Angeles
Private Collection, acquired from the above in 1960

PUBLISHED

Peter Piening, *Masterpieces of African Sculpture*, Syracuse, 1964, no. 13
Warren M. Robbins, *African Art in American collections/L'Art Africain dans les collections americaines*, New York, 1966, no. 288
Jean-Baptiste Bacquart, *The Tribal Arts of Africa: Surveying Africa's Artistic Geography, London*, 1998, p. 184, fig. 3

EXHIBITED

The Art Center in La Jolla, La Jolla, *the Sculpture of Negro Africa*, (additional venues: Los Angeles Municipal Art Galleries, Los Angeles; California Palace of the Legion of Honor, San Francisco; Portland Art Museum, Portland; Marion Koogler McNay Art Institute, San Antonio; Dallas Museum of Fine Arts, Dallas), May 1960 - March 1961
Joe and Emily Lowe Art Center, Syracuse University, Syracuse, *Masterpieces of African Sculpture*, February 16 - April 1, 1964

$ 10,000-15,000





186

PROPERTY FROM THE COLLECTION OF JEAN-CLAUDE AND CHRISTINE L'HERBETTE

Baule Helmet Mask, Côte d'Ivoire

Right side of the mask inscribed in yellow ink: '(Coll.P.Fitte) 2042'
Height: 37 ¾ in

PROVENANCE

Paul Fitte, Saint-Avit-Sénieur
Darthea Speyer, Paris
Christie's, Paris, *Collection de Madame Darthea Speyer. Une Américaine à Paris*, July 7, 2010, lot 57
Jean-Claude and Christine L'Herbette, France, acquired at the above auction

$ 10,000-15,000

187

PROPERTY FROM AN AMERICAN PRIVATE COLLECTION

Ekoi or Ejagham Janiform Helmet Mask, Nigeria

Height: 17 ½ in (44.5 cm)

PROVENANCE

Private Collection, Providence
American Private Collection, acquired from the estate of the above

$ 5,000-8,000



PROPERTY FROM THE COLLECTION OF EDWIN AND CHERIE SILVER

Yoruba Housepost by Areogun of Osi-Ilorin, Ekiti, Nigeria

Height: 75 ¾ in (192.4 cm)

PROVENANCE

Harry Franklin, Los Angeles
Valerie Franklin, Los Angeles, by descent from the above
Edwin and Cherie Silver, Los Angeles, acquired from the above on April 20, 1989

PUBLISHED

Cole, *the Mother and Child in African Sculpture*, 1986, fig. 26
Mary Nooter Roberts and Alison Saar, *Body Politics: the Female Image in Luba Art and the Sculpture of Alison Saar*, Los Angeles, 2000, p. 68, cat. no. 11

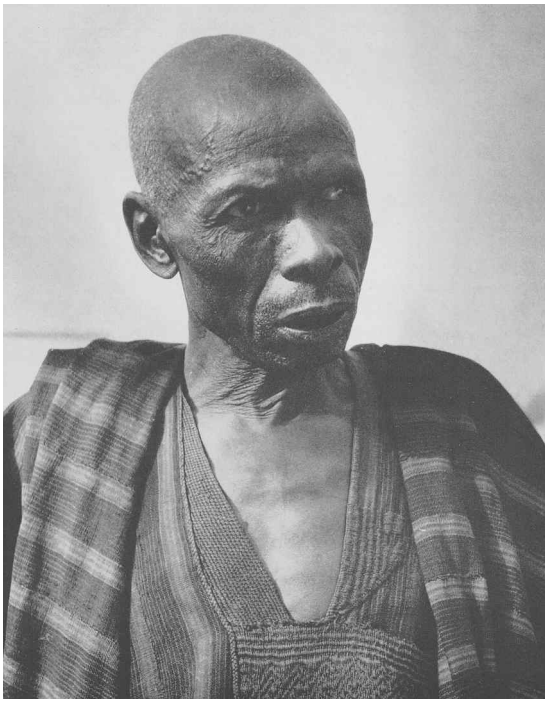
EXHIBITED

Los Angeles County Museum of Art, *the Mother and Child in African Sculpture*, December 5, 1985 - July 6, 1986
Fowler Museum of Cultural History, Los Angeles, *Imaging Women in African Art: Selected Sculptures From Los Angeles Collections*, November 12, 2000 - May 13, 2001

$ 50,000-70,000

In Yoruba palace architecture, richly carved posts are incorporated into open-air verandas in courtyards, audience chambers, and façades, portraying elaborate stacked compositions of idealized characters of admirable virtues. Royal palaces were ambitious in scale and scope, and carvers received major commissions for such projects. These carvers often learned in family ateliers, with distinct styles developed over generations. The most distinguished individual carvers achieved great fame, such as the sculptor of this post, Areogun.

Areogun hailed from the village of Osi in the Ekiti region of northeastern Nigeria. Together with his contemporary, Olowe of Ise, Areogun is considered one of the great Yoruba artists, and his talent earned him commissions across the northern Ekiti region. His artistic talent is reflected in his name; born Dada, he earned the "praise name'"Areogun, a shortening of "areogunbunna", meaning "one who gets money with the tools of Ogun and spends it liberally" (Carroll, *Yoruba Religious Carving: Pagan and Christian Sculpture in Nigeria & Dahomey*, London, 1967, p. 79). Ogun is the Yoruba deity of iron and of those who use iron tools, such as blacksmiths, warriors, hunters, and carvers.



Areogun of Osi-Ilorin (1880-1954)







189

PROPERTY FROM THE COLLECTION OF EDWIN AND CHERIE SILVER

Pair of Yoruba Male and Female Twin Figures, Nigeria

Heights: 9 ¾ and 10 ½ in (24.8 and 26.7 cm)

PROVENANCE

Edwin and Cherie Silver, Los Angeles, acquired circa 1980

$ 3,000-5,000



190

PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

Yoruba Altar Emblem for Oko, Nigeria

Height: 63 ¾ in (161.9 cm)

PROVENANCE

Pace Primitive and Ancient Art, New York
Private Collection, Chicago, acquired from the above circa 1980

The Yoruba employed large ceremonial sword-form metal staves as altar-emblems of the agricultural deity *Oko*. Pemberton notes that "the shining metal staff, *Opa orisha Oko*, the emblem of the deity of the farm, Oko, is forged from the hoes taken to the blacksmith in Irawo in northwest Yorubaland, who alone may make them. They are 'owned' by a male elder of the compound, but the rituals for orisha Oko are performed by a priestess, who is a daughter of the house. She is known as the 'wife', iyawo, of *orisha* Oko. [...] The 'face' of the deity is in the small square area in the center of the staff. It usually depicts eyes and scarification marks and always has a central cross mark, which is referred to as 'the crossroads', *orita*. [...] The staffs of orisha Oko are clothed, *ewu*, in beaded sheaths, when they are not the object of ritual attention." (Pemberton in Fagg, *Yoruba Beadwork: Art of Nigeria*, New York, 1980, p. 46).

The present richly-beaded example is preserved as a complete ensemble of staff, sheath and covering, a rare survival of the components together. see Fagg, *ibid*., p. 25 for a photograph of Orisha Oko priestesses flanking a comparable staff emblem at Ila Orangun.

$ 12,000-18,000

End of Sale



Sotheby's EST. 1744

Collectors gather here.



God staff, *Akua ka'ai*, Hawaii
Height 44 cm
Estimate €400,000–600,000

African & Oceanic Art

Auction Paris 13 June 2018

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Property from the Estate of Dolores Ormandy Neumann
JEAN-MICHEL BASQUIAT *Flesh and Spirit*, 1982–83

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EST. 1744



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ANDY WARHOL. *$(4)*, 1982

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ABSENTEE/TELEPHONE BIDDING FORM

Sale Number N09856 | **Sale Title** ART OF AFRICA, OCEANIA, & THE AMERICAS | **Sale Date** 14 MAY 2018

Please see the important information regarding absentee bidding on the reverse of this form.
Forms should be completed in ink and emailed, mailed or faxed to the Bid Department at the details below.

SOTHEBY'S ACCOUNT NUMBER (IF KNOWN)

TITLE FIRST NAME LAST NAME

COMPANY NAME

ADDRESS

POSTAL CODE COUNTRY

DAYTIME PHONE MOBILE PHONE FAX

EMAIL

Please indicate how you would like to receive your invoices: ❑ **Email** ❑ **Post/Mail**

Telephone number during the sale (Telephone bids only)

Please write clearly and place your bids as early as possible, as in the event of identical bids, the earliest bid received will take precedence. Bids should be submitted at least 24 hours before the auction.

LOT NUMBER	LOT DESCRIPTION	**MAXIMUM USD PRICE OR TICK ✓ FOR PHONE BID** (EXCLUDING PREMIUM AND TAX)
		$
		$
		$
		$
		$
		$
		$
		$
		$
		$
		$
		$

We will send you a shipping quotation for this and future purchases unless you select one of the check boxes below. Please provide the name and address for shipment of your purchases, if different from above.

NAME AND ADDRESS

POSTAL CODE COUNTRY

❑ I will collect in person

❑ I authorize you to release my purchased property to my agent/shipper (provide name)

❑ Send me a shipping quotation for purchases in this sale only

I agree to be bound by Sotheby's "Conditions of Sale" and the information set out overleaf in the Guide for Absentee and Telephone Bidders, which is published in the catalogue for the sale. I consent to the use of this information and any other information obtained by Sotheby's in accordance with the Guide for Absentee and Telephone Bidders and Conditions of Sale.

SIGNATURE PRINT NAME DATE

BID DEPARTMENT 1334 YORK AVENUE, NEW YORK NY 10021 | TEL +1 212 606 7414 | FAX +1 212 606 7016 | EMAIL BIDS.NEWYORK@SOTHEBYS.COM

GUIDE FOR ABSENTEE AND TELEPHONE BIDDERS

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

General

This service is free and confidential.

Please record accurately the lot numbers, descriptions and the top hammer price you are willing to pay for each lot.

We will try to purchase the lot(s) of your choice for the lowest price possible and never for more than the maximum bid amount you indicate.

"Buy" or unlimited bids will not be accepted.

Alternative bids can be placed by using the word "OR" between lot numbers. Then if your bid on an early lot is successful, we will not continue to bid on other lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for alternative lots until a bid is successful.

Bids must be placed in the same order as in the catalogue.

The form should be used for one sale only – please indicate the sale number, title and date on the form.

Please place your bids as early as possible, as in the event of identical bids the earliest received will take precedence. Wherever possible bids should be submitted at least twenty-four hours before the auction.

Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Absentee bids, when placed by telephone, are accepted only at the caller's risk and must be confirmed by letter or fax to the Bid Department on +1 212 606 7016.

Please note that the execution of written bids is offered as an additional service for no extra charge at the bidder's risk and is undertaken subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for error or failure to place such bids, whether through negligence or otherwise.

Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods. Unsuccessful bidders will be advised.

Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

All bids are subject to the conditions of sale and terms of guarantee applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 3 of the Conditions of Sale in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (which may be subject to a convenience fee), check or cash (up to US$10,000). You will be sent full details on how to pay with your invoice. It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of US$10,000.

It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address.

We reserve the right to seek identification of the source of funds received.

Data Protection

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website.

Important

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise. All bids will be executed and are accepted subject to the "Conditions of Sale" and "Terms of Guarantee" printed in the catalogue for the sale. Please note that a buyer's premium in the amount stated in paragraph 3 of the "Conditions of Sale" in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

New Clients

Please note that we may contact you to request a bank reference. In addition Sotheby's requires a copy of government issued photo ID in order to generate a new account. If you have opened a new account with Sotheby's since 1 December, 2002, and have not already done so, you will be asked to present appropriate documentation confirming your identity before your lots or sale proceeds can be released to you.

For Written/Fixed Bids

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Always indicate a "top limit" — the amount up to which you would bid if you were attending the auction yourself.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

For Telephone Bids

Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

1. **As Is** Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.

2. **Inspection** Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

3. **Buyer's Premium** A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including $300,000, 20% of any amount in excess of $300,000 up to and including $3,000,000, and 12.9% of any amount in excess of $3,000,000.

4. **Withdrawal** We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

5. **Per Lot** Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

6. **Bidding** We reserve the right to reject any bid. The highest bidder acknowledged by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

7. **Online Bids via BIDnow or other Online Platforms:** Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

8. **Bids Below Reserve** If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

9. **Purchaser's Responsibility** Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Purchasers are reminded that Sotheby's liability for loss of or damage to sold property shall cease upon the earlier of (a) 30 calendar days after the date of the auction and (b) our release of the property to the purchaser or the purchaser's designated agent. Upon the expiration of such 30 calendar day period or upon such earlier release, as applicable: (i) the purchaser bears full liability for any and all loss of or damage to the property; (ii) the purchaser releases Sotheby's, its affiliates, agents and warehouses from any and all liability and claims for loss of or damage to the property; and (iii) the purchaser agrees to indemnify and hold Sotheby's, its affiliates, agents and warehouses harmless from and against any and all liability for loss of or damage to property and any all claims related to loss of or damage to the property as of and from and after the time Sotheby's liability for loss or damage to the property ceases in accordance with this paragraph. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. **Reserve** All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. **Tax** Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. **Export and Permits** It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. **Governing Law and Jurisdiction** These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. **Packing and Shipping** We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. **Limitation of Liability** In no event will the aggregate liability of Sotheby's and the consignor to a purchaser exceed the purchase price actually paid.

16. **Data Protection** Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the BOLD or CAPITALIZED type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All saleroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

☐ Reserves
Unless indicated by a box (☐), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (☐). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

○ Guaranteed Property
The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

△ Property in which Sotheby's has an Ownership Interest
Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

∋ Irrevocable Bids
Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

⊻ Interested Parties
Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

◉ Restricted Materials
Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

∏ Monumental
Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

♧ Premium Lot
In order to bid on "Premium Lots" (♧ in print catalogue or ✧ in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US $10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed $50,000 per sale. Payment by credit card may be made (a) online at https://www.sothebys.com/en/invoice-payment.html, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery
Post Sale Services
+ 1 212 606 7444
FAX: + 1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries
You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph
If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home
Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors, advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax
Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax
Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services
Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

IMPORTANT NOTICES

Property Collection As of March 19, 2018, property that is sold, has bought in, or is to be returned to the consignor will be moved to our temporary offsite location at Crozier Fine Arts at One Star Ledger Plaza, 69 Court Street, Newark, NJ (SLP Warehouse). Certain items of property, including jewelry, watches, silver, works on panel and items valued $10 million or more will remain at 1334 York Avenue. All other property will be moved to our temporary offsite location on the day the applicable sale concludes and is available for pickup after two business days. Invoices and statements will indicate your property's location.

Property Payment All property must be paid in full before collection or release from any Sotheby's location. Payment must be made through Sotheby's New York Post Sale Services by way of our acceptable forms of payment methods mentioned on your invoice. To arrange for payment, please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com. Payment will not be accepted at the offsite facility. Dealers and resale clients should fill out the appropriate forms where applicable or contact Post Sale Services with any questions.

Loss and Liability Unless otherwise agreed by Sotheby's, all sold property must be removed from any of our premises (including the SLP Warehouse) by the buyer at their expense no later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction.

Collection & Shipping The SLP Warehouse requires 24 hours advanced notice for collection of property. Please arrange this through our Post Sale Services team at +1 212 606 7444 or USPostSaleServices@sothebys.com.

For in-person collections at our offsite location, please alert Post Sale Services of your proposed collection date, ensure that all outstanding invoices have been paid for, and that you or your agent have the appropriate photo identification upon arrival.

If you are using your own shipper to collect property, please provide a letter of authorization and instruct your shipper to email their bill of lading to billsoflading@sothebys.com and ensure the correct collection location is specified.

Sotheby's can arrange for delivery of your property through one of our contracted vendors or can coordinate pick up at our offsite location with you or your shipper directly. Please contact Post Sale Services at +1 212 606 7444 or USPostSaleServices@sothebys.com to start your collection process.

Notice Regarding Endangered Species

◉ Property containing certain endangered species will require a CITES license upon export from the U.S. and may require an additional license upon import into another country. There is no guarantee that such licenses will be granted. In the case of denial of any license or of delay in obtaining such licenses, the purchaser remains responsible for making on-time payment for the total purchase price.

The artists' names recorded in this catalogue are not to be taken as unqualified attributions to the artists named. No unqualified attributions to any artist or date are made or intended. The current scholarship in the field of Chinese paintings and calligraphy does not permit unqualified statements as to authorship or date of execution. Therefore, the property in this catalogue is sold "AS IS" in accordance with the Conditions of Sale and subject to a limited guarantee of authenticity as set forth in the Terms of Guarantee. Any assistance given by Sotheby's staff to a buyer in selecting a purchase is given without prejudice to the above. Buyers are recommended to take independent professional advice on selection of purchases.

Important Notice Regarding Packing

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

Photography:

Peter Kutscher
Jon Lam
Elliot Perez

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